

DRAMATIC MIRROR



Campbell Studio.

SEE! PAGES 155, 158, 170 AND 180

Mr. and Mrs. SIDNEY DREW

in



"Romance and Rings"

Paramount-Drew Comedy

Produced by the V. B. K. Film Corporation

They Keep You Smiling!

HERE they are! Mr. and Mrs. Sidney Drew in their first Paramount-Drew Comedy.

They're two-reelers, these new Drew Comedies, and they're produced with all the care and skill that Mr. and Mrs. Sidney Drew can possibly put into them.

It takes them a month to make one of these new comedies—a month, but it's worth that to give your people a half hour of hearty laughs.

"Romance and Rings" is the first, written by Emma Anderson Whitman, and produced under the personal supervision of Mr. and Mrs. Sidney Drew.

"The Drews are back! Better than ever!"

What a great advertising line that is going to be for thousands of theatres!



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE President
NEW YORK



THE MIRROR

LOUIS R. REID,

Managing Editor

THANKS to the vigorous action of the amusement interests the danger confronting the theaters in a doubled admission tax seems to have been averted. Public opinion, of course, was responsible for the happy outcome—and in this case public opinion as forceful as it was extensive was aroused. Congress could not do otherwise than to stop, look and particularly listen. It dared not fly in the face of public opinion even though amongst its members there is apparently a survival of a puritanical antagonism to the stage just as there is an antagonism to any phase of life which tends to the pursuit of happiness.

There are convenient sources of revenue, such as the addition of a stamp on bank checks which a tax-levying committee can easily find. Let the revenue hunters display as much zeal in exploiting such large possibilities as in desiring continually to pick at the amusement field—and America will be not only a safer but a happier and more contented place for democracy.

The combination of the most prominent motion picture stars last week caused a tumult in film circles which persists to the present. Many are the conjectures as to the possibilities and effects of the quintuple alliance of Pickford, Fairbanks, Hart, Chaplin and Griffith, some declaring that the arrangement will revolutionize the industry.

Certainly there is no telling when the combination phase will reach its end. Producers continually combine. Now come the stars. Perhaps there will appear in no distant future a super-gigantic combination—a combination of combinations of stars and producers. Who can tell?

Stuart Walker, we assume, does not believe in putting his best foot forward. Not, at least, his very best foot. His first bill at the Punch and Judy theater is reasonably attractive—but he craftily holds in reserve one which will include two of Dunsany's best plays, "King Argimenes" and "The Gods of the Mountain," and a new one-act drama, "The Hero," written by Alice Brown, the novelist.

Reginald De Koven, according to the rumor market, is to try his luck with Glen MacDonough as a librettist. Which recalls the old De Koven-Harry B. Smith combination. For a time some twenty years ago this pair promised to acquire as much fame in America as the Gilbert-Sullivan duo won in England, and they probably did make as much money. Col. De Koven should still have several good scores locked in his system.

A. H. Woods, with justifiable pride, assaulted the advertising columns of the Sunday press with eight separate and distinct announcements of his own attractions playing New York and environs during the current week—and playing, be it said in the Woods'

favor—to about as much money as any other eight attractions that may be mentioned.

Harvey J. O'Higgins, who has gathered Rolls-Royce royalties from half a dozen successful plays, informs *THE MIRROR* that his pen is still of Broadway trend. Mr. O'Higgins, with Carl Byoir, was the co-operating decision behind the Creel gavel for putting the bang on any editorial giddiness. Having developed a censorial attitude perhaps he can do something with the statement of Lady Gregory, mother confessor of "The Irish Players" that American life is too complicated and varied to write about in either novels or plays. Mr. O'Higgins seems equipped to determine whether Mrs. Wiggs and Mrs. Waldorf-Astoria are sisters under the skin or whether the school marm's birch is more blessed than Judge Lindsey's balm.

David Belasco has reached the screen via the Stage Women's War Relief productions, the proceeds of which are to be devoted to the maintenance of a theater for wounded soldiers. Maude Adams and John Drew continue, however, to hold out the no surrender sign.

Winter resorts are beckoning to producers and playwrights. The atmosphere of Palm Beach appears to be especially conducive toward the inspiration of new reviews a la Ziegfeld and new comedies a la Sam H. Harris. The Ziegfeld Coconut Grove idea had its origin at the Florida resort. On the other hand Atlantic City figures frequently as the sojourning place of Eugene Walter, and only the other day James Montgomery, Harry Tierney and Joseph McCarthy travelled to the Jersey watering place as the first stop on a commission to provide a new musical play for the Vanderbilt Theater. French Lick is the next stop of the trio.

The last legs have been removed from under the shimmy dance, the surgeon and sanitary expert in the case being Mrs. Ellen O'Grady, Fifth Deputy Police Commissioner. She declared the dance—blame it on the Barbary Coast, and if San Francisco objects there are the unretaliating South Sea Islands—to be indecent, and has ordered her staff to prevent its performance at any dance hall in Greater New York.

The lineage of the shimmy would be difficult to trace. But a conscientious researcher would probably go back successively through the jazz, the walk-the-dog, the grapevine, the bunny-hug—to the turkey trot as the progenitor of the decadent line.

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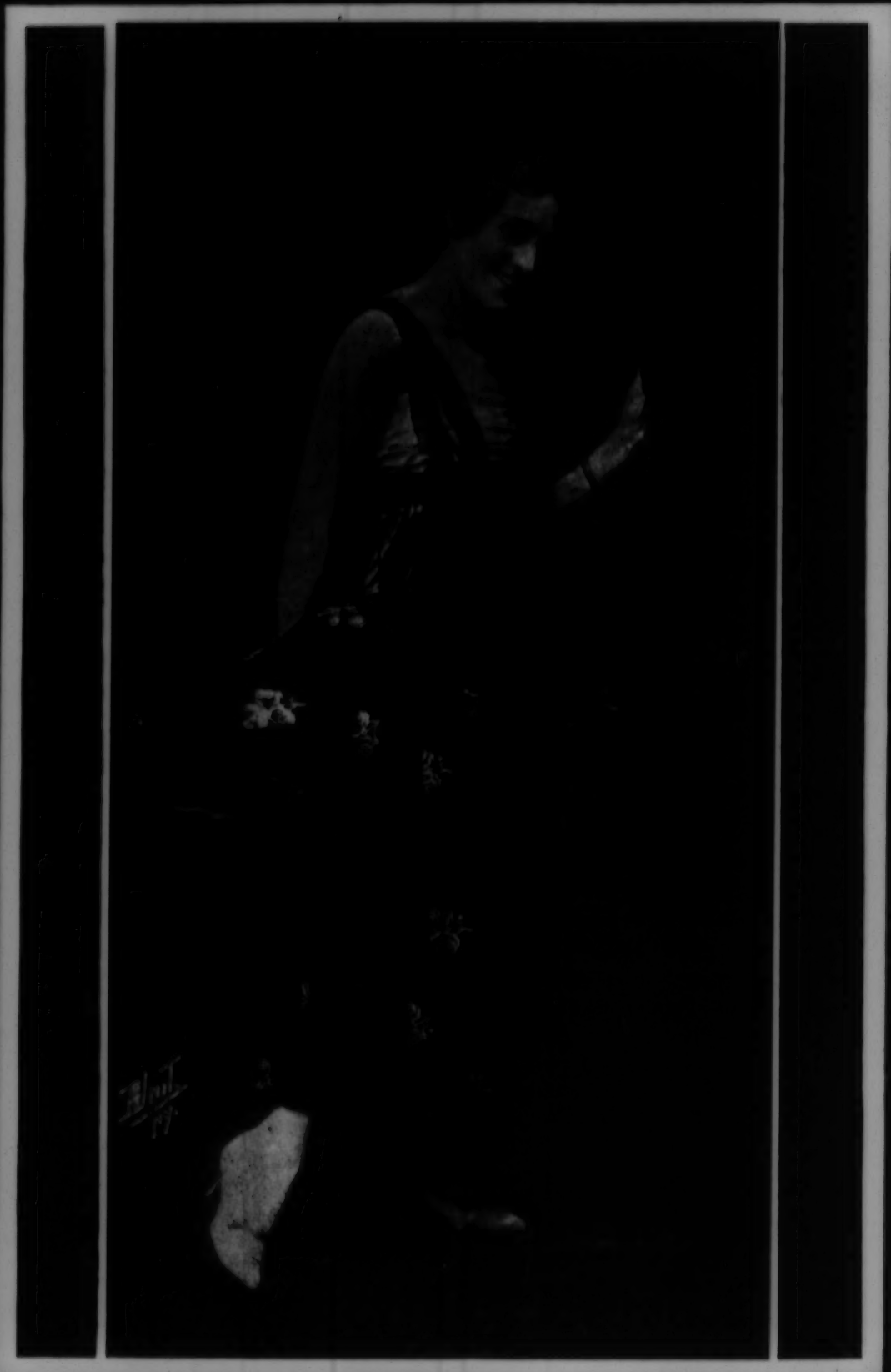
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BETTY HALL

*The Rag-a-Jazz Girl from Dixie
Formerly Betty Hall and Her Dixie Four, Now Doing a Single*

ONE OR TWO ASPECTS OF THE NEW SEASON

BY HEYWOOD BROWN

THEORIES about the theater are easy until you begin to try them out. Not infrequently the necessary alterations take all the shape out of the original design. In seeking for some theory on which to hang a more or less general review of the present season it seemed simple enough to take some such ground as "Woman has at last come into her own on the stage. Called upon to bear a greater acting burden than ever on account of the demands made upon the man power of the theater, woman showed that she could easily swing most of the star roles necessary for a successful season."

Theory Breaks Down

THE theory looked staunch enough for a time—and we let it have its little run until it breaks down presently. Among the first we thought of Jane Cowl. Although "The Crowded Hour" came to New York with a record of a big success in Chicago, there were many elements which worked against its chances. It was a war play pressing hard upon the heels of the armistice, which brought about a reaction against the entire school of it-is-for-France drama. Moreover, the row about Willette Kershaw was not helpful, although it brought publicity. In the face of this Miss Cowl took the big scene of "The Crowded Hour" and fairly lifted the play to success. The opportunity for effective acting is inherent in the act, and yet one difficulty had to be bridged.

The situation in which a heroine is called upon to choose between the fate of an army and the fate of her lover is traditional in the theater, but the theater has also established a traditional answer. Any number of playwrights used the situation in plays about the Civil War and almost without exception they provided that when the test came the heroine should let Grant or Lee go hang and save her own soldier boy. It is the obvious sentimental attitude and there seems to be little doubt that it is the easier point of view to put over. An audience may be expected to have a closer and more intimate interest in a hero and heroine, favorably known for three acts, than in all off-stage armies no matter what their composition and cause.

Miss Cowl was able to give her scene a big sweep which enabled her to win the sympathy of the audience when she turned to the task of saving a division and letting Billy take his chance.

The Case of Fay Bainter

NEXT we had to consider the case of Fay Bainter. Although her performance seemed to us too hard and too sure there was no getting away from the fact that the young star carried her play to laughter and success. She was able to make everybody, but a few captious first nighters, forget the absurdity of an Occidental child being passed off as a Chinese. "The Riddle Woman" added to the strength of our case, for we felt sure that the success of the play depended upon the broad theatrical effects with which Miss Kalich depicted the chief character. "Tiger! Tiger!" is largely dependent upon the prowess of Miss Frances Starr. We are not of the disciples of this particular drama or actress, but we felt that it must be listed as among the successes of the season achieved by women.

Patricia Collinge we wished to include whether or not her play proved a success, because it seemed to us that it was among the most successful light comedy portraits of the season.

Duel of Sexes on Stage Results in Good Draw, Though for a Time It Appeared as if Woman Had at Last Come Into Her Own—Passing of the Pantomime

AFTER duly listing Alice Brady, Florence Reed, Mary Nash and Eleanor Painter we found even better material for our theory in the case of women who had snatched honors away from the male stars whom they supported. For in-

stance, it seemed to us that Beryl Mercer quite outdistanced Otis Skinner in "Humpty Dumpty" and that Laura Hope Crews did more for "The Saving Grace" than Cyril Maude. Then there was also Irene Bordoni who, according to our score keeping, had a shade on H. B. Warner.

But There Are Males to Consider

IT was just about this time that the theory began to show signs of weakening. Picking up a newspaper to see if there were any female stars whom we had neglected, our attention was caught by "Redemption." This was heavily against us for not only did John Barrymore give one of the most vivid performances of the season but all his best support was masculine. Hubert Druce and Russ Whytall were his chief assistants and the success was scored without the aid of a notable or even a good performance by any woman in the cast.

Nor were we able to hurdle "Friendly Enemies." Mathilde Cotrelly was our favorite in the cast, but Louis Mann and Sam Bernard were the two who made the piece a hit. "A Prince There Was" added another triumph which was almost solely due to the work of one man, that is if George Cohan actually is one man. "The Better 'Ole" again depended entirely on masculine prowess, particularly that of Charles Coburn, and "Lightnin'" could never be credited to anybody except Frank Bacon. "Three Faces East," we thought, must be set down as scoring for Emmett Corrigan.

And there we were. Every time we thought of an actress who had played well, or made a success, or both, up would pop the name of an actor who had done likewise. Finally we decided that as far as the stage went the only fair decision in regard to the duel of the sexes would be a good draw.

Films Have Killed the Pantomime

IF this decision be true of the spoken drama it is also applicable to the wordless play or pantomime. Incidentally every dramatic critic owes one debt to the moving pictures which he should make haste to repay. The motion picture has all but killed the pantomime, which was once a favorite field for the little theaters. The wordless play is not quite dead, because we saw one called "Stingy" recently.

If the wordless play is to be understood it must be simple. We have seen such and, generally speaking, although we understood them we did not like them. Much more often the author, or producer, or whatever the father of a wordless play is called, does not hesitate to set forth a complicated story and the most subtle shading of character. He will tell you to watch the hands of his players and that everything will then be apparent.

We remember liking "Pierrot the Prodigal" a few seasons ago, but that was on account of the music and Margot Kelly's red hair. At any rate, there was a Belgian named Clerget in the play who gave a most remarkable performance. We read an interview long after the first night in which he set forth the various cosmic and subtle thoughts which he projected by pantomime during the performance. He even read a newspaper to his wife by means of pantomime. Now if you stop to consider that is a wonderful feat. We only wish that we had read the explanation before we saw the performance.

THE PLAY WORLD AND ITS PEOPLE

NATION'S PROTEST AT BIG TICKET TAX HALTS ACTION OF REVENUE CONFEREES

**Lawmakers Astounded at Public Uprising
Against Dangerous Increase—Plans for
Seventy-one New Plays Stopped**

ASTOUNDED at the nationwide storm of protest aroused by their proposed plan to increase the theater ticket tax from 10 to 20 per cent, members of the Revenue Conference Committee at Washington seem to have paused in their rush to wipe out the entire industry. From well-informed sources comes word that in all probability the conferees will rescind the action which would double the theater tax.

A canvass of the committee has disclosed the fact that while individual members will not commit themselves further than to say that they have not definitely decided, each member approached has said he is informed that other members had decided the 20 per cent tax was unjust and would vote against it. It has been announced that for the present the committee will drop the question, taking it up for final consideration next week.

Although other members of the committee now seem inclined to take a reasonable view of the situation, the real stumbling block in the way of justice to the theaters is Chairman Claude Kitchin, of the House Ways and Means Committee. He is still holding out for the House figure of 20 per cent. All protests reaching Senator F. M. Simmons, chairman of the Senate Finance Committee, against the increase are answered by the Senator with the statement that Mr. Kitchin is the man to whom the protests must be made. The fear is now that his fixed and set attitude may work for the defeat of the cause of the theaters. The senators are convinced that a 10 per cent tax is quite high enough, but they will not let the matter of theater ticket taxes delay or hold up the revenue bill.

Theaters "Carry On"

In the meantime, the theatrical interests are continuing the fight that has brought such an avalanche of adverse criticism and protest down on the head of Mr. Kitchin. In every city in the United States mass meetings are being held at which public sentiment against the proposed double tax is being crystallized. Petitions are being circulated broadcast, and already it is said there are more than 5,000,000 signers. The aim is to obtain 20,000,000 signatures, and there is little doubt that this figure will be reached. Public and theater interests alike feel that this is the best way to convince the committee members in Washington that they are wrong.

That the managers and producers are not exaggerating the danger to the industry if the 20 per cent tax becomes effective, is evidenced in the statement from Morris Gest, chairman of the tax protest committee of the United Theater Managers' Protective Association that plans for

seventy-one new productions already have been halted. The statement was made following a meeting of representative producers in the Century Theater.

The interests which decided that it would be unwise to go ahead with new shows and who were represented at the conference were Klaw and Erlanger, Smith and Golden, Arthur Hammerstein, Lee and J. J. Shubert, Charles B. Dillingham, William A. Brady, John Cort, David Belasco and Larry Anhalt.

Bankruptcy Would Follow

"Some of these shows were already in rehearsal. These rehearsals will stop," said Mr. Gest. "For other productions, scenery and costumes were being made. All that has been abandoned. If the tax goes through it would be folly to attempt to put these new shows out. Bankruptcy and ruin would follow."

"Our decision to cancel plans pending developments affects the status of thousands of men and women out on the road and others who would go out in the 200 or more road companies that would have been organized when these new productions got under way. A careful survey shows that it throws out

of jobs immediately about 6,000 persons who were working on the construction of scenery, as well as large numbers of costumers.

"A total capital of about \$3,300,000 would have been invested in these new productions. At least \$1,000,000 is already tied up in them. The salary total we would have paid out would have been enormous."

Protests to President

At this meeting, also, the association sent the following cablegram to President Wilson:

"Proposed increased taxation ruinous to amusements, the people of the theater and the public morale. Implore your intervention."

At a meeting of the Theatrical Managers' Association of Pittsburgh Jan. 17, resolutions were adopted strenuously objecting to the double tax.

Telegrams of protest were sent by every theater manager in the city and as well as playhouse owners to United States Senators Penrose and Knox and to Chairman Simmons of the Senate Finance Committee as well as to the members of Congress from the Pittsburgh district. In addition speeches were made from the stages of all the theaters protesting against the proposed tax, and cards were passed among the audience for signatures. Similar action is being taken by audiences in every city in the country.

PLAN BEGUN TO AID FUND

**Actors' Society May Realize
Sum from all Benefits**

A movement has been started by S. Jay Kaufman in his "Round the Town" department in the *Evening Globe* to secure for the Actors' Fund of America a percentage of all money realized at benefits for various charities in which members of the theatrical profession participate.

Several prominent managers have endorsed Mr. Kaufman's idea and the Green Room Club has passed a resolution to the effect that its members shall appear only in benefits whose promoters agree to give a percentage to the fund.

In other trades and professions the members are banded together in unions or benevolent associations, one of whose first and foremost purposes is to care for its own people in times of stress or trouble. That actors can join hands in a self-protecting movement is the firm belief of Mr. Kaufman.

Show Girls Stranded in South America

Federal authorities will be asked by Hedwig Brosseit, an actress who used to play with Maude Adams, to investigate her charge that many American girls are being lured to South America on false pretenses of theatrical positions.

Miss Brosseit says she herself was victimized in this way. She adds that there are many American girls absolutely stranded in South American cities.

"I was sent down there by a theatrical agent," she said. "When I got there I found that there was no work for me, nor any prospect of work."

Three New Shubert Productions

The Shuberts are preparing three new plays for production in the spring. They are, "A Sleepless Night," a three-act farce by Jack Larrie and Gustav Blum, in which Irene Fenwick will head the cast; "Yesterday," an opera comique by Reginald DeKoven and Glen McDonough, and "Scandal," a dramatization by Cosmo Hamilton of his novel, which Walter Hast, an associate of the Shuberts, will present, with Charles Cherry and Francine Larrimore heading the cast.

Asks Patrons' Wishes

The management of the Rorick's Glen Theater, Elmira, carries large advertisements in the local newspapers, printing a coupon and asking people to vote for their preference as between musical comedy, dramatic stock, vaudeville and motion pictures for the coming summer.

"Seven Days" to Music

Henry Blossom is to make a musical comedy book of Roi Cooper Me-grue's farce "Seven Days." Raymond Hubbell will furnish the musical score.



Clifton Webb, who is scoring a big success in the leading role in "Listen Lester"

(C) Hulton-Connolly

WHAT ROAD SHOWS ARE DOING

Buffalo

MAJESTIC—James K. Hackett is playing Old Bill in Mr. and Mrs. Coburn's production of "The Better 'Ole," at the Majestic this week. Commencing Monday Jan. 27, the Majestic will offer "Penrod," with Edmund Elton, Miriam Doyle, Flo Irwin, John Davidson, Andrew Lawler, Richard Ross, Leslie M. Hunt and others in the cast.

TECK—Robert B. Mantell, supported by Genevieve Hamper and Fritz Leiber are offering a repertoire of Shakespeare at the Teck theater this week.

Cincinnati

LYRIC—"Experience" drew exceptional crowds. It was almost a sell-out throughout the entire week. The company for the most part was scarcely up to the standard of former years, but the production seems to have lost none of its force. Duncan Penwarden played the chief role.

GRAND—"Pollyanna" came back for a second visit, with only a fair company. Business, however, was good through the week. Claire Mercereau was acceptable in the title role.

GOLDENBURG.

Cleveland

OPERA HOUSE—"Flo Flo," the popular Cort musical comedy, played a successful engagement at the Opera House this week. Andrew Tombes and Rena Parker played the principal roles and they had splendid support.

SHUBERT-COLONIAL—Thurston, the magician, played to wonderful business this week. He brought a lot of new tricks with him, but his old ones were just as popular as the new ones.

LOEB.

Indianapolis

SHUBERT—"Oh, Look!" with the Dolly Sisters and Harry Fox featured, which was booked at the Shubert Murat earlier in the season and cancelled on account of the "flu" ban, finally reached town Jan. 13-18 and proved one of the best musical attractions of the season.

ENGLISH'S—Lou Tellegen appeared at English's Jan. 16-18 in "Blind Youth," an artificial melodrama.

KIRKWOOD.

Logansport, Ind.

NELSON—"The Boomerang" played to capacity business; this was the first attraction under the new management. Robert Downing in "Ten Nights in a Bar Room" and a good cast was well received 16 and 18. "Friendly Enemies," matinee and night, played to two good houses. Manager Byerly has booked "Uncle Tom's Cabin," 21; Liberty Maids' Minstrel, 23, 24.

F. M. MCGAUGHEY.

Los Angeles

MASON—"Have a Heart" opened at the Mason to a full house. The music is bright and catchy, but the book is away below the standard of Messrs. Bolton and Wodehouse. A personal hit was registered by Joseph Keno as the elevator boy.

Macon, Ga.

GRAND—"Her Own Money," matinee and night good houses, 11. Neil O'Brien Minstrels, nights of 14 and 15, matinee of 15. The first time in the history of theatrical events that a minstrel show ever played here

two nights and a matinee, and large houses attended. Neil O'Brien addressed the Rotary Club at noon lunch on 14. "Parlor Bedroom and Bath," 18.

ANDREW O. ORR.

Pittsburgh

NIXON—Mrs. Fiske in "Miss Nelly of N'Orleans" was the attraction the week of Jan. 13, and played to crowded houses.

ALVIN—"Chu Chin Chow" opened week of Jan. 13 with one of the largest audiences in the history of the playhouse. So popular was the attraction that a second week was booked.

LATAS.

Toronto

ROYAL ALEXANDRA, Jan. 13-18, "Oh Boy," with Anna Wheaton played to capacity business at all performances.

PRINCESS, Jan. 13-18, "Penrod" played to good business. A unique theater party from Sir Arthur Pearson's Dunstan Hall, of blind soldiers thoroughly enjoyed the comedy.

DANTREE.

Winnipeg

DOMINION—"The Better 'Ole," brought to Winnipeg by the Allens of Toronto and exhibited at their theater here, the Dominion, is repeating its success in the East. It is taking Winnipeg by storm.

STEELE.

Keith Will To Be Contested

The will of the late A. Paul Keith is to be contested by his uncle, Thomas Bramelley, sometimes called Thomas Branley of Castlebar, County Mayo, Ireland, notice to that effect having been filed in the Suffolk Probate Court in Boston, by counsel representing Mr. Bramelley. Mr. Keith made no mention of his uncle.

IS THAT SO!

Bertha Kalich, in the course of her engagement at the Fulton Theater in "The Riddle: Woman," will give several Friday matinees of new one-act plays. Among these are "The Dream of an Autumn Sunset," by Gabriele d'Annunzio, and a play by John Corbin.

Gene Buck, who started the practice of banqueting wounded soldiers at the Lambs Club, was given a dinner by the Lambs Jan. 19. Willie Collier presided and many prominent actors were present.

Frederick Santley has returned to town, having been honorably discharged from the Aviation Corps, with which he was stationed in Florida. One hour after his arrival he was engaged by Cohan & Harris to play the title role in the musical production, "The Royal Vagabond."

Louise Muldener, who has played a long season with "The Man Who Stayed at Home" company, has returned to New York owing to the closing of that company. Miss Muldener has not made any plans for engagement as yet.

Ned Wayburn, the theatrical producer, is recovering from the recent illness which has confined him to his home in Bayside, L. I., since the day before Christmas. Mr. Wayburn suffered from a very serious attack of influenza, followed by pneumonia and bronchitis. Mr. and Mrs. Wayburn are soon to sail for Europe where Mr. Wayburn will stage a musical revue for the London Hippodrome.

William and Gordon Dooley, who appeared in "The Passing Show of 1918" and who are appearing at the Century Grove, will have important roles in the new Winter Garden extravaganza, "Monte Cristo, Jr."

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately



Send Reliable Address to the Office of the Association

The last meeting of the council was held in the association's rooms, 607-8 Longacre Building, Jan. 21, 1919. The following members were present:

Messrs. Bruce McRae (presiding), Westley, Stevenson, Brian, Stewart, Jennings, De Cordoba, Wise, Cope, and Deming.

New members (all through New York office):

Josephine J. Adams, Rosalind Arden, Julie Barnard, Tracy Barrow, William W. Blair, Eugene Bordon, Bete Boyd, Gladys Brassel, Mollie Carroll, Nevin Clark, Sidney Dalbrook, De Forest F. Dawley, Frank De Camp, J. N. Deeter, Jr., Ernest De Kalb, Mona Desmond, Henry Dornon, Helen Douglas, Raymond Ellegood, Charles L. Engles, Herbert Evans, Louise Farnum, Arthur Gibson, Otto Graf, Ben Hadfield, Clara Rose Hulner, Athalie Jenkins, Amy Jericho, Therese Josephs, Theodora Keene, Bryce Kennedy, Louis Koreff, Tessa Kosta, Emily Lea, Gwen Lewis, Vincenzo Loucelli, Joseph Macauley, Flora MacDonald, Hazel O'Brien, Dorothy Parker, Peggy Payter, Peggy Pence, Ruby Rosalie, Marie St. George, Frankie Savage, Eugene Shakespeare, Charles E. Shoye, Richard Sylvester, Ralph Sorrentino, Lillian Spencer, Robert Stevens, W. Howard, L. Taylor, Marguerite Torrey, Lillian Tucker, Betty Turner, H. W. Underwood, Ruth A. Urban, Daisy Vivian, Henry Ward, Lawrence White, Harry Williams, Frances Williams, Fred Wood, and Junior Member, Raymond Oakes.

The power of appeal of the theater was never better exemplified than in the present protest which is being made to Washington against the increase in the amusement tax from ten to twenty per cent. Audiences all over the country are being addressed from the stage by actors, who state the case plainly and frankly. Those who are in sympathy with the protest are requested to sign their names to a petition. It is believed that a million signatures have already been secured.

This scheme was proposed by Mr. Brady, who took to heart the lesson taught during the Liberty Loan drives, Red Cross drives, etc. In anything of a popular nature like this, the theater has a power and an opportunity of reaching the public ear which is exceeded by no other institution. It occurs to us that our potential strength will in the future be much more appreciated in Washington.

We secured a judgment the other day in the Third District Municipal Court, before Judge Crane, in a case of the greatest interest to those who work in a subordinate position in the moving picture studios. The plaintiffs were not all members of the A. E. A., but we took up their case because we believed it to be a good one and because it would settle for all time, we hoped, the hours supposed to constitute a day's work for the extra people or "atmosphere" in the studios.

The verdict was that from 9 a. m. to 6 p. m. constituted a day, and after that another day's pay could be demanded. A member of the council, Florence Reed, was generous enough to offer her time to testify in court as an expert—a position which we all know she is well qualified to fill.

Ruth Chatterton in New Play

Ruth Chatterton will have a new play soon. It is a comedy by William J. Hurlbut called "Chloe in Love." Henry Miller is engaging a company. The scenes of the new play are laid on Long Island.



(C) Strauss Peyton

Joseph Santley is Adding to His Army of Friends by His Work in "Oh, My Dear," at the Princess

SOME "SPECS" STILL OPERATE, DISTRICT ATTORNEY IS TOLD

Complainants Declare New Ordinance Is Being Openly Violated, and Accuse Two Theaters—No Test Case, Ticket Men Are Informed

NEW YORK'S anti-theater ticket speculation ordinance is failing to restrict certain speculators, according to complaints made within the last few days to the office of District Attorney Swann. It has also been charged by patrons that at least two theaters are openly violating the ordinance.

Street vendors of theater tickets, who disappeared when the new measure became effective, have returned to their old lucrative stands, the District Attorney has been informed. They annoyed passersby, jostled them and used objectionable language.

Fine Was License

Under the old ordinance a ticket broker was fined \$10 if convicted of selling his wares in the street, there being no other punishment prescribed. The fine served practically as the speculator's license to sell tickets in the street. The amendment introduced by the District Attorney's office last month eliminated that penalty. Now violation of any section of the act makes a person liable to \$500 fine or six months' imprisonment, or both.

"THE CLIMAX"

Comedy Played as Freshly as Though It Were Just Written

There was much to cheer all concerned with the revival of "The Climax" at the Comedy Theater last Thursday night. Edward Locke's drama, which had the honor of being the sensation of the season in which it was produced, a matter of nine years ago, played as freshly as though it were just written, and indicated its advancing years in but one stretch of dialogue—that in which the bovine hero loudly insists that "woman's place is the home," and the heroine counters in effect with the equally startling conviction that every girl has a right to live her own life.

In the present revival Eleanor Painter is the star. This lively little prima donna has great faith in her ability as a comedienne, and a justified confidence in her skill as a dramatic ingenue. In fact her ideas as to what she can do, and particularly her determination as to what she intends to do—or quit—have caused grief to several of her managers.

As the heroine of "The Climax" Miss Painter is given scope for all her gifts, including that of her fine, warm, true soprano voice. She plays the early scenes, the scenes of good natured banter with her chummy young cousin (Eflingham Pinto), the composer, with charming naturalness, and she approaches and holds the big scene, that in which she discovers the loss of her voice, with considerable dramatic effectiveness.

She is again splendid through the scene in which her voice returns and she bursts enthusiastically into the singing of the famous "Song of the Soul," favorite of all the cellists and all the victrolas these last ten years.

A complainant stated that on Saturday evening he purchased from a speculator a ticket for \$3.85, thirty-five cents of which was for war tax he was told. "Three dollars" was printed on the ticket, and when he entered the theater lobby he observed that the scale of prices advertised the same ticket for \$2.50.

Reports New Case

Another case was that of a man who had paid \$3.75 each for two tickets to a Broadway theater. The tickets were marked \$3, but the theater scale showed that \$2.50 was the price asked there.

Attorney Louis Marshall, who says he represents a large number of "leading dealers in theater tickets," in a letter to District Attorney Swann has asserted that he has reached the conclusion that the ordinance is void, and asks for a test case. He says the Board of Aldermen has no power "to fix the price of theater tickets" or "to limit the price of tickets."

The District Attorney has replied that there will be no test case, but that arrests and prosecution will follow violations.

Two other fine performances in this cast are those of Mr. Pinto, who was the original Pietro and is a better actor (and I dare say a better pianist, too) today than he was ten years ago, when Joseph Weber won him away from a dramatic school to play the part, and Walter Wilson, who has succeeded Albert Bryning as the kindly Italian music master. Mr. Wilson is gentle and persuasive, and has a nice sense of values in both the development and playing of a scene.

BURNS MANTLE.

PORTMANTEAU BILL Stuart Walker Presents Three Plays with Dunsany Thriller as Feature

Stuart Walker, having set up his Portmanteau scenery on the stage of the Punch and Judy Theater in Forty-ninth street, offers in his first bill three plays new to New York. They are Caleb Young Rice's "A Night in Avignon," Maxwell Parry's Christmas pantomime "Stingy," and a new tragedy reflecting the eternal struggle twixt gods and men called "The Laughter of the Gods," written by Lord Dunsany.

Personally I found the bill a bit uninteresting, save for an occasional flare of fine drama in the Dunsany opus, but the Portmanteau following, which is numerous, was mightily pleased. The lament of Francesco Petrarca, a poet of Avignon, who would remain chaste though chased, is poetically fine but dramatically of rather negative appeal. Its chief point of interest is the impassioned eloquence of the actor who bewails the fate of the unhappy Francesco, a duty which George Gaul, who reads verse and rhythmic prose with an impressive eloquence, discharged with due solemnity and appreciative earnestness. Assisting him were Margaret Mower, a chilled but beautiful Madonna Laura; Beatrice Maude, a warmly petulant Sancia, and Edgar Stehli, an earnest son of the church.

"Stingy" is a pleasant but childishly simple pantomime made interesting by a really attractive musical setting provided by Hubert E. Hyde, organist of the Chicago Symphony orchestra. In this the work of the players was again the play's most interesting feature. Edgar Stehli groped and grimaced effectively as a brutal pawnbroker who played jokes on his poor little daughter and beat her when she whimpered. Elizabeth Black was nicely unconscious of her importance as the child. McKay Morris towered amazingly as a dis-

guised policeman and Elizabeth Patterson was lovely as a kindly grandmother who rescued the unhappy child in the end.

The Dunsany play gathered strength as it proceeded. In scenic detail, and in costuming, it is probably the best production Mr. Walker has made. And it certainly is the best acted.

The story, briefly, is of a determined young king of Babylon who moves his court from the metropolis of Barbooul el Sharnak to the jungle city of Thek, that he may there feast his eyes upon the orchids. The court, unhappy in the new surroundings, conspires to move him back, bludgeoning a prophet into a prediction that the city of Thek is about to be destroyed. The king scents the conspiracy, defies the gods, and sentences the prophet to death if his prophecy does not come true. But the gods are angered at having their power doubted and make good the lie of their prophet by destroying Thek and all who live therein as promised.

The physical catastrophe is splendidly achieved by Mr. Walker. In the darkness and half-lights of the stage the palace crumbles most realistically and the laughter of the avenging god runs weirdly through the ruins.

George Gaul as the prophet again covered himself with glory as an impassioned reader and an actor with an incisive sense of character. McKay Morris contributed one of the most interesting figures of current drama to the character of the king, and he, too, read eloquently. Elizabeth Patterson was again able to command that fine confidence that begets authoritative characterization as a lady of the court, and Margaret Mower fairly surprised her friends by the distinction and understanding she brought to the role of the queen.

BURNS MANTLE.

Schenectady Wants Amusements

Attractions are scarce in Schenectady. Whether it is because of the recent epidemic or because of the unsettled conditions due to the conversion of industry from a war to a peace basis, the fact remains that very few companies have visited this city and the people are literally hungry for theatrical amusements.

Molly Pearson in New Play

Molly Pearson is to be seen in a play called "Penny Wise," which will go into rehearsal next week under the supervision of Lionel Atwill. It is a comedy by Mary Stafford Smith and Leslie Vyner, which has had a long run in London.

Flu Menaces New Orleans

The recrudescence of influenza in New Orleans has occasioned a falling off in the attendance at the theaters. If there is not a reduction in the daily number of cases, the authorities will again close the theaters and public schools.

"Velvet Lady" Coming

Klaw & Erlanger will bring "The Velvet Lady" to the New Amsterdam Theater on Monday night, Feb. 3. The piece is a musical comedy based on "A Full House."

THE BROADWAY TIME TABLE

FOR WEEK ENDING FEBRUARY 1

Theater	Play	What Is It	No. of Times
Astor	East Is West	An almond-eyed "Peg O' My Heart"	38
Belasco	Tiger, Tiger	Sex problem play written with sincerity	90
Belmont	The Little Brother	Racial conflict interestingly presented	75
Bijou	Sleeping Partners	Scintillating farce of the Boulevards	131
Booth	The Woman in Room 13	Melodrama, boiling up to last minute	15
Broadhurst	The Melting of Molly	An unpretentious and charming play with music	33
Casino	Sometime	Ed. Wynn and other excellent features	144
Central	Somebody's Sweetheart	A new comedian meets with success	40
Geo. M. Cohan	A Prince There Was	G. M. Cohan's return to stage	39
Cohan and Harris	Three Faces East	Suspense with a capital "S"	186
Comedy	The Climax	A revival that revives its former success	13
Cort	The Better 'Ole	Bill, Bert and Alf in the flesh	116
Criterion	Three Wise Fools	Whimsical comedy	103
Eltinge	Up in Mabel's Room	The dramatization of a chemist	13
Empire	Dear Brutus	Barrie at his best	42
44th Street	Little Simplicity	Good musical comedy	99
48th Street	The Big Chance	Regeneration by the war	109
French	French Players	Copeau's repertory company	123
Fulton	The Riddle: Woman	Continental domestic drama	104
Gaiety	Lightnin'	Has struck New York	180
Globe	The Canary	Colorful and amusing musical comedy	99
Hippodrome	Everything	Lives up to its title	149
Hudson	Friendly Enemies	Longest run in town	291
Knickerbocker	Listen, Lester	Bright girl-and-music show	42
Liberty	The Marquise de Priola	Just now the wickedest man in town	8
Longacre	Nothing But Lies	Collier in good drollery	130
Lyceum	Daddies	War orphans find parents	160
Lyric	The Unknown Purple	A somewhat different Monte Cristo	156
Maxine Elliott's	Ten For Three	Pleasure for everyone	149
Miller's	Cappy Ricks	Life among the Menonites	24
Morocco	The Girl Behind the Gun	Tom Wise pulls the show to success	14
New Amsterdam	Forever After	Musical comedy on a large scale	155
Playhouse	Redemption	Sentiment to the nth degree	163
Plymouth	Oh, My Dear	Hopkins stages Tolstoi	116
Princess	Three Plays	Annual Princess musical comedy	72
Punch and Judy	Roads of Destiny	Dunsany's latest in group	13
Republie	The Crowded Hour	The workings of fate	72
Selwyn	The Betrothal	Melodrama of the trenches	78
Shubert	Keep It to Yourself	A sequel to "The Blue Bird"	86
39th Street	The Little Journey	Lively bridal suite farce	33
Vanderbilt	Sinbad	Regeneration by a train wreck	37
Winter Garden		Al Jolson surrounded by a fine show	180

PARIS SEES NEW BATAILLE PLAY

Serious Drama Features Season—Many Musical Shows

Paris—"Notre image," the new play of M. Bataille, is the most important dramatic event of the new season, not only because of the prominence of the author but because it is the first serious play that we have had in some time. M. Bataille is always a thoughtful dramatist, and although we may at times quarrel with his morbid symbolism he is unquestionably an artist and one of the few with a deep understanding of feminine psychology.

Honorine is a woman with a large fortune and a somewhat notorious past. Her daughter, Henriette, has fallen in love with a young man of good family and sees in him the means of escape into respectable society if she can prevail upon her mother to marry an aged admirer and abandon her independent life. But Honorine will not renounce the last years of her womanhood. She is firm against all pleading until she learns that her old flame, Armand, whom she sacrificed for her daughter's sake twenty years before, has returned to Paris. At a ball, they meet and reminisce. But while the woman loves him for himself, the man has retained her image of the past; he regrets that they did not yield to the temptations of youth and it is the daughter, so like the Honorine he knew, that now attracts him. So Honorine sends him away once more and accepts her aged suitor.

Mme. Réjane in Chief Role

The part is admirably written and admirably played by Mme. Réjane. She is never at her best in drawing-room drama but she expressed the last pitiful coquetry, and final clever vision of the woman, with poignant simplicity.

The Comédie Française has revived M. G. de Portes-Riche's masterpiece, "Amoureuse," with Mme. Piérat in the leading part created years ago by Réjane. The Odéon is giving Alfred de Musset's "Carmosine," which had never been produced and is one of the most adorable fairy tales.

At the Porte St. Martin, Guitry, whose play, "L'archevêque et ses fils," was a failure, is now appearing in his old success, "Samson."

Many Musical Comedies

A good many theaters are giving musical comedies which have become a popular form of entertainment owing to the number of English and American troops here. "La Reine Joyeuse" at the Apollo recalls the "Merry Widow" and "Count of Luxemburg" as to plot, but the music of M. Cuvillier lacks the voluptuous languor of Lehar or the spirited originality of Irving Berlin.

Most of the characters and chorus girls make their entrance through the audience, by means of a raised runway, and this offered a nearer view of the barbaric costumes and "beauty girls" in the Persian festival scene.

The latest song hits here were "The Sunshine of Your Smile," at the Cadet-Rousselle, and "They're Wearing Them Higher in Hawaii."

AZARONENA.



NO MAN'S LAND

By Mlle. Réjane

DO you believe in "spooks?" All skeptics and "doubting Thomases" had an opportunity to test the powers of the occult, at a party given by Flora MacDonald on the stage of the Harris theater last Tuesday afternoon. Miss MacDonald, apart from appearing in a spook play, "The Invisible Foe" is distinctly psychic, and she can't bear to think that there are unbelievers floating around the world ignorant of the role that spirits play in this world of ours. Hence the tea party, the dim, religious lights, and the grim aspect of the deserted theater broken only by the hoarse whispers of the visitors on the stage.

It was distinctly a "tea" party, and all the mediums of the spirits were placed at their disposal. There was the ouija board, the leaves in the teacup, and the telling of fortunes, and anyone could adopt any means of self expression that they might choose.

Marion Rogers and Daisy Vivian, members of the company, were there to aid in the magic work of wooing the spooks. Then all the newspaper women in town wandered in to register disbelief, and the spooks refused to act in their hated presence. It was a question of not caring to talk for publication.

SHE has never murmured. She has never complained. She has stood it for years, but at last she can stand it no longer, and she simply has to make an outcry. For the truth of it is that Fritz Scheff is the victim of over zealous press agenting. She says so herself. She protests that she is not the kind of person that the public has been beguiled into believing she is. She is quite a different sort of being, and while she refuses to admit just what she really is like, she wishes to deny everything that everybody thinks about her, because it simply is not true.

MARJORIE RAMBEAU is going the way of all good actresses and is getting all her clothes in order before packing her little bag and setting sail for England, but before putting her winter garments in moth balls, she is taking out her old play and giving it a good airing before she sallies forth to see what she can do by way of making the good old conservative public sit up and take notice.

So beginning tonight she will start a limited engagement at the Manhattan Opera House in "They Eyes of Youth." However, once she gets to London there will be no limit to what she intends to do. She will appear in five plays, "Common Clay," "Three Faces East," "Song of Songs," "House of Glass" and "Innocent," so that over there they will be able to pay their money and take their choice.

EILEEN HUBAN is having a busy time of it these days for rehearsals have already started at the Belasco Theater for the new Irish

play which is soon to see the light of day. Miss Huban, in company with all the other Eileens and Ellens in the cast, has been entrusted with the role of an Irish lassie. This play was written by a mere man, Whitford Kane, who is at the present time appearing with Frances Starr. As soon as it has been whipped into shape it will go out of town for a preliminary run before coming into New York, and Miss Huban, it is predicted, is ready to make Gothamites sit up and take notice.

ROSHANARA, who is planning all sorts of surprises for the ball to be given at the Biltmore on St. Valentine's day, has been laid up with what threatened to be a very severe attack of influenza at her home. But her energy has by no means flagged during her days of convalescence, and she has been talking over the phone to all sorts of orientals, who, it is rumored, are going to appear at the ball in full Indian regalia. However, as soon as Miss Roshanara is better, she is going to tell all about it herself, and from all accounts it is going to be something to look forward to.

ESTELLE WINWOOD decided to get real reckless and give a party. So in the dusk of a quiet evening she coralled another venturesome spirit, and set forth in search of food and light refreshments. Spying a tempting looking delicatessen shop, she tripped gaily in, with her little head all bent on buying up the shop. Without any care of the future, she pursued her way from counter to counter, reckoning naught of the future and the cost.

Presenting a twenty dollar bill, she tucked her paper bag under her arm, and waited stoically for the change. The attendant handed it to her, she carefully counted out nineteen dollars and sixty-nine cents and slipped it into her beaded bag, and trotted out of the shop all flurried and expectant.

IT rather looks as if that play of Madame Petrova's isn't going to come off after all. That is what happens when you go into pictures for a few years and become a millionaire.

For the first time since she bought it, Madame Petrova has had time enough to enjoy her country place at Great Neck, and she has become so entranced with the life of a lady of leisure that she doesn't really care whether she works again or not. What with dinner parties and pink teas, she is almost forgetting what stage entrances and motion picture studios look like.

Just to prove how much Petrova is in love with her new life, she has gone and refused five offers for extensive tours. And by way of making her determination to take a long rest absolutely unbreakable, she has reserved passage for Japan in the spring, so all impressionable Yogi's are warned to beware.

"JUST AROUND THE CORNER"

"B'Gosh" Drama with Marie Cahill Seen in Washington

WASHINGTON—Marie Cahill in a play, "Just Around the Corner," by George V. Hobart and Herbert Hall Winslow, which had a twelve weeks' run in Chicago last summer was the attraction at the Shubert-Garrick Theater for the week of Jan. 19.

It is a "b'gosh dramma," excluding the prologue, and concerns the making of a bankrupt dry goods dispensary, into a flourishing bank account. During this process considerable human driftwood hits the sawdust trail up to its threshold and remains to accumulate pep handed out by its proprietress, who has forsaken New York to retrieve her fortune in "cross roads" fashion. All this evangelical and interior decorating work is capably executed by Miss Cahill.

If the play fails, Miss Cahill's part could be lifted out and, with some blue penciling and twisting, make her good material for a vaudeville single. To wit—the prologue which is entirely a telephone monologue, her interpolated songs in the second act, and her humorous philosophical patter directed at the various characters, but which could be re-routed, appealing as recitations to the two-a-day constituents.

It is interesting to behold Eugenie Blair, one of the greatest vamps of them all, so domesticated as the chairman of the ladies' church guild.

"Hobohemia" to Reopen "Village" Theater

The Greenwich Village Theater will reopen Saturday evening, Feb. 8, with "Hobohemia," a three-act comedy, the dramatization by Sinclair Lewis of his own story. The play is a satire on the people of Greenwich Village.

The policy of the Greenwich Village Theater, dating from the production of this play, will be radically changed. The selling of seats by subscription will be abandoned and professional casts will be engaged.

Frank Conroy, the director, has directed the rehearsals of "Hobohemia."

Theater Company Bankrupt as Result of Flu

The Lawrence Amusement Company, operators of the Lawrence Opera House, at Lawrence, filed a voluntary petition in bankruptcy in the federal district court, Jan. 18, admitting debts of \$9,582.

This company opened up last September and until the enforced shutdown caused by the "flu" epidemic in October had been doing good business. They did not reopen, and a \$15,000 organ, which had been installed was removed last week.

Lorin Howard Syndicate

Lorin Howard has organized the Lorin Howard Syndicate in Chicago for the purpose of representing managers and producers in securing and developing new material for stage, vaudeville and motion picture use. He is also acting as authors' personal representative and is conducting a play agency.

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Buffalo

ACADEMY—"He's a Bird," is the musical stock review offered by the Academy Players this week and large audiences are greeting Irma Vincent, Edna Reming, Al Barlow, Sam Mylie, Sam Goldman and other popular members of the company who are seen in new roles. "The New Teacher," is the title of the production for the week of Jan. 27.

C. B. TAYLOR.

Elmira

MOZART—Mabelle Estelle and her dramatic stock company closed an eight weeks' engagement Jan. 18 with "The Unkissed Bride," to large business. The company opened at Reading, Pa., Jan. 20. Mitchell Harris, the leading man, retires to go into motion pictures. The Mozart will return to pictures. J. M. BEERS.

Fort Dodge, Ia.

MAGIC—The Nellie Sherman Stock Company reports good business. Following is a complete list of players: H. B. Sherman, Fred M. Copeland, Jesse Hall, Hunter Keasey, Frank Condon, Arthur Fanshane, Nellie Sherman, Doris Condon, Betty Brooks and J. Frank Marlowe. LILLIAN M. RANKIN.

Hamilton, Ont.

SAVOY—Manager George Stroud is so elated over the splendid business his stock company has been doing at the Savoy Theater, Hamilton, Ont., since the reopening Christmas week, that he has decided to continue stock in Hamilton throughout the spring and summer months.

Haverhill

ACADEMY—"The Yankee Prince" played to good business. Miss Magrane as "Evelyn Fielding" and Walter Gilbert as "Percy Springer," were fine. Miss Galloup came over from the Lawrence company and was welcomed by her host of friends here. The company was augmented by a large chorus.

ISSETELL.

Jamestown

SAMUEL'S—Manager William L. Foster of the Samuel's Opera House, has engaged the Guy Astor Stock Company for a season's engagement beginning Jan. 27. Dorothy Drayne has been secured as leading lady and the company also includes Fred Reto, Parker W. Fennelly, Louis Llyton, George Ormsbee, Walter Sherwood, Emma Warren, Kathryn Dean and Eva Mitchong. Mr. Astor was for a short time connected with the Roma Reade Stock Company during its engagement in this city. The company opens with "The Daughter of Mother Machree." LANGFORD.

Lawrence

COLONIAL—"A Stitch In Time" was the offering of the Emerson Players at the Colonial. Business was good all week, a very satisfactory performance resulting from the efforts of Director J. Francis Kirk.

Dorothy Dickinson was good, as Phoebe Ann; as was also Leo Ken-

nedy, as "Worthy." Dan Davis, the new juvenile, scored a hit as Dick. Edith Spencer gave a good portrayal of the part of Lela. Week of Jan. 27 "The Unkissed Bride."

O'REILLY.

New Bedford

NEW BEDFORD—Lillie Stuart, replacing temporarily Enid May Jackson in the principal feminine role with the Warren O'Hara Players at New Bedford, Mass., achieved a genuine triumph as Ruth Codman in "Potash and Perlmutter" at the New Bedford Theater throughout the week of Jan. 20. Alfred Swenson, in the lead as Mawruss Perlmutter, registered a huge success, while Malcolm Arthur as Abe Potash, displayed real talent. MACPHAIL.

New Haven

HYPERION—A novelty drama, "It Happened in New Haven," was presented by James Thatcher, Jan. 20, for the first time on any stage. It is the work of Arthur C. Howard, leading man of the Poli Stock Company. HELEN MARY.

Northampton

ACADEMY—Another of Melville Burke's productions of high comedy, "The Philanderer," was offered Northampton theatergoers week of Jan. 20. In the cast were Ernita Lascelles, Jane Marbury (her first Northampton appearance), and Ethel Daggett and Claude Kimball, Eugene Powers, Frank Dawson, William Evans and Frank McDonald. Miss Lascelles was a member of the English company sent over here with "The Philanderer" in 1913.

BREWSTER.

Schenectady

VANCURLER—Mac Desmond and company were to have opened an indefinite stock engagement in Schenectady, Jan. 13, but Miss Desmond was taken ill with influenza during the concluding week of her stay in Philadelphia and the opening had to be postponed. "Daddy Long Legs" has been announced as the opening attraction.

Pittsburgh

PERSHING—Crowded houses at matinee and evening performances marked the presentation of "Mary's Ankle," week of Jan. 13, the Pershing Players again acquitting themselves in a most creditable manner.

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PLAY DATES AHEAD

Better 'Ole; Phila indef—Better 'Ole; Boston indef—Bird of Paradise; Fort Smith Feb 21—Bringing Up Father; Fort Smith Feb 3—Business Before Pleasure; Chic indef.
 Chu Chin Chow; Chic indef—Crowded Hour; Boston indef.
 Everyman's Castle; Toronto Jan 27-Feb 1—Eyes of Youth; Boston indef.
 Field's Minstrels; Trenton Jan 30-Feb 1. Reading 2-4. Wilmington 3-8. Staunton 9-10. Charlottesville 11. Danville 12—Flo Flo; Pittsburgh indef—Freckles; St Albans, Vt Feb 24—Friendly Enemies; Phila indef.
 Glorianna; Boston indef—Going Up; Chic indef.
 Head Over Heels; Chic indef—Hitchy Koo; Fort Smith Jan 29—Honor of the Family; Indianapolis Jan 27-29.
 Kiss Burglar; Boston indef.
 Little Teacher; Chic indef—Lombardi Ltd; Boston indef.
 Masquerader; Chic Jan 28 indef—Maytime; Pittsburgh indef—Maytime; Toronto Feb 10-15—Mollusc; Chic indef—My Honolulu Girl; St Albans, Vt Feb 11.
 Nothing But the Truth; Chic indef.
 Oh, Mamma; Phila indef—Old Lady 31; Chic indef.

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HUGO RIESENFELD will conduct
THE RIALTO ORCHESTRA
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TOM MOORE in
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 A Goldwyn Picture

MACK BENNETT COMEDY

ROBERT C. BRUCE SCENIC

Soloists, Comedy and Orchestra
BRNO RAFFER will conduct
THE RIVOLI ORCHESTRA
 Prices—25c.—35c.—50c. Loges \$1.00

TAKING ENCORES

Phyllis Neilson-Terry, the English dramatic actress, is now appearing in vaudeville as a singer. This week she is playing at the Davis Theater, Pittsburg, and making a distinct hit with "When My Caravan Has Rested"

Belle Baker, at the Bushwick Theater, has not as yet received an answer from the Brooklynites to her carolled question "How Are You Going to Keep Him Down on the Farm After He Has Seen Gay Paree?"

This is the smile Jimmy Lucas dispenses to the female patrons of the Palace Theater, New Haven, this week after he sings the advice "Watch, Hope and Wait, Little Girl"



(C) Nixon Connolly



Lewis Smith



Adele Rowland appeared in two New York theaters this week, the Palace and the Colonial. She is singing "Oh You Don't Know What You Are Missing"



Wellington Cross, now appearing without a partner, is playing the Hippodrome, Cleveland, this week. Among his song hits is "Everybody's Happy"



(C) Lamore

The Garman Brothers are booked over the Orpheum time, and meeting with great success wherever they go. To good advantage they use "Peach Jam Makin' Time"

Marguerite Farrell is telling the sweethearts of the Oregon boys of the Sunset Division, at the Heilig Theater, Portland, "He's Had No Loving for a Long, Long Time"



VAUDEVILLE VOLLEYS—From

THE vaudeville powers are putting their shoulders to the wheel in the campaign of the United Theater Managers' Protective Association against the proposed 20 per cent admission tax on theater tickets. They firmly believe that the breaking point in the high cost of amusements has been reached—that the public is at the very peak of its expense. Anything else will break the camel's back. The big metropolitan attractions will not be the sufferers, because folks who can afford them can afford the double tax. But it will hit the road and vaudeville a terrific wallop.

Petitions in protest are being circulated in every vaudeville house in New York this week, and thousands of names are being secured.

Roshanara Returning to Vaudeville

Roshanara is returning to vaudeville. It is a long time since the varieties have had this charming and vivid dancer. For months Roshanara has been dancing and appearing at the smartest social functions and she is quite the rage with the four hundred.

Roshanara, you know, comes of the English upper class and is the daughter of a British army officer. Her father was stationed for years in India and there Roshanara spent her youth. The dances of the East fascinated her and she resolved to master them, later presenting them to the Occident as they should be presented. It is interesting to note that this slender English girl is looked upon in India as the foremost exponent of the Eastern dance.

For instance, Maud Allan toured India but was anything but well received. On the other hand, Roshanara has danced everywhere with the cordial approval and aid of the highest authorities. Indeed, she has danced in the great sacred temples and jeweled palaces at special religious ceremonies as the guest entertainer of several of India's richest and most powerful rajahs.

Roshanara came to America some four years ago quite unknown, but within a few weeks she was the talk of vaudeville. Her serpent dance of the arms has probably been the most copied Oriental affair ever done in the varieties. Everyone from Gertrude Hoffman down has tried it.

Maurice and Walton Re-Unit

Within a few weeks Maurice and Florence Walton will be dancing together again. Not in American vaudeville—at least not until next June—but in that dear Paris. You see, the war is over and Paris is once more turning to its revues and its terpsichorean favorites.

Florence Walton has been in charge of the dances at the Biltmore since Maurice sailed away to do his bit in the world war for democracy. Now, however, Maurice has secured a leave from army duties and is to have a principal role in a new revue at the Casino de Paris, which opens in February. Miss Walton sailed for Paris on Monday. She will, of course, dance with Maurice. Other principals in the new revue are Teddy Gerard, Dranem Derville, Rose Amy and Jane Marmac.

Double Tax Menaces Vaudeville—Roshanara for Varieties—Maurice and Walton Reunited—Nan Halperin to Try Drama—Harry Green's New Act—Julie Ballew a Distinct Discovery

Maurice and Florence Walton will return to New York in June. Then, in all probability, they will enter vaudeville.

Nan Halperin for Drama

Vaudeville is likely to lose Nan Halperin. The little singer of girl songs has her eye upon the emotional drama. She doesn't want to sing any longer and she does want to do something heavy and dramatic and all that sort of thing. So Miss Halperin isn't going to renew her vaudeville contracts when they expire but she will, with the aid of her husband and song writer, William Friedlander, try a musical piece. This is, however, but a stepping stone to the drama. And, if all goes well, the varieties will no longer know Nan.

All of which is considerable of a stride for a young woman who about four years ago was getting something like \$200 a week and holding down second and third positions on vaudeville bills. All that was before Nan first startled New York and became a star overnight.

The Life of a Variety Playlet

How long is the life of a vaudeville playlet? That all depends. It may run as long as seven days, like Blanche Bates' Red Cross playlet, or it may run as short as four years, like Harry Green's little gem, "The Cherry Tree," written by Aaron Hoffman. The odd character of George Washington Cohan, a half symbolical, almost half burlesque creation, made "The Cherry Tree" sure-fire. Green, who had been one of a team of two Hebrew comedians, stepped into importance and affluence through his shrewdness in purchasing the "Cherry Tree." Folks have even been saying that Green is another Dave Warfield in the making.

But "The Cherry Tree" has served its purpose. It has carried Green to wealth and prosperity for four years. In two more weeks it will be no more. Green is already rehearsing a sequel to "The Cherry Tree," in which he has the role of a man who thinks he is related to King Solomon.

More Stars for the Two-a-Day

Cain's storehouse may get the plays but vaudeville gets the stars! Emily Stevens, whose "The Gentle Wife" is closing at the Vanderbilt, is said to be dickering for a tour of the varieties. Just now, 'tis said, it is a question of price. Miss Stevens isn't returning to motion pictures, at least not with Metro. Her contract has expired.

Robert Hilliard, who withdrew suddenly from "A Price There Was" to be succeeded by no other than George M. Cohan himself, is looking smilingly vaudeville-ward.

Hilliard hasn't been in vaudeville for some ten years.

Delicacies for Wounded Soldiers

E. F. Albee is finding time in his tax campaign work to think of the wounded soldiers. He realizes that the boys in the hospitals are being well taken care of in the matter of food and comforts, but he also believes that they are in vital need of the little luxuries, such as cakes, pies, fruits and other dainties. So every Keith and Proctor house is asking the folks out front to donate something to the boys who gave their all for Democracy. The Stage Women's Motor Corps will call at any house after stuff on Tuesdays, Thursdays and Saturdays. One has simply to leave one's name and address at any box office. Or the dainties can be left at any Keith or Proctor house, with the assurance that they will be rushed to the nearest soldier hospital.

Milo and the Shell-Shocked Soldier

Speaking of the wounded boys, a vaudeville bill made up of Milo, George MacFarlane and others, a few days ago visited the Walter Reid Hospital in Washington. Before the show the nurses told Milo to center his efforts on a poor lad suffering from shell shock. He had not laughed, or even smiled, since the shell explosion, and the doctors despaired of his reason unless something could be done. How the vaudeville players worked to get just one single smile from the chap! Then just as it seemed impossible, the boy smiled, then laughed, and kept on laughing right through the bill. Now he's on the road to rapid recovery. The doctors have written to the Keith offices to that effect and they especially want to thank Milo, MacFarlane and the others who brought the smile to the boy from No Man's Land.

Rival Classic Dancers

The classic dancers will vie with each other on Broadway next week. Up at the Riverside, Ruth St. Denis will make her first New York appearance of the season with her company of dancers and a brand new program, while at the Palace the Marion Morgan Dancers will present their newest act for its first metropolitan performances. This is a Roman dance drama of the time of Attila and the Huns, and has been in rehearsal in and about New York for weeks. Two rivals on the Palace bill next week will be Belle Baker and Trixie Friganza. Belle will offer her latest repertoire of songs and Trixie will have her new act.

Edna Goodrich is due at the Palace in her revival of "The Manniquin" on Feb. 4. Edna's costumes are destined to startle even the blasé Palace audiences.

Julie Ballew a Discovery

Morris Gest believes he has a distinct discovery in little Julie Ballew of his Century Grove show. Aside from appearing atop the Century, Miss Ballew has been trying out at Sunday night vaudeville shows. Last Sunday she appeared at the Central with Phil Baker and later at the Century. In both places she put over a resounding hit. Her peculiar methods seem likely to land her in a top spot in the varieties before long.

Avon Four Breaks Up

The original Avon Comedy Four is no more—at least as to personnel. Irving Kaufman has resigned and has been succeeded by Lew Dale. The quartet will continue under the Avon name, having been routed until June.

The Avons, numbering Kaufman, Harry Goodwin, Charles Dale, a brother of Lew, and Joe Smith, have been in vaudeville for fifteen years.

Ban on Sunday Opposition Acts

The intimation, published in these columns some weeks ago, that a definite stand was about to be taken on acts playing "opposition" Sunday concerts about New York, has become a fact. Natalie and Ferrari were to have played the Palace last week. But they played on Sunday, the previous Sunday night, at the Central Theater. On Monday they disappeared from the Palace bill. And Willie Solar, who appeared at the Winter Garden on the same Sunday night, has been dropped from the Colonial bill for Feb. 3. And more things are likely to happen!

Peace Songs Need Revising

Isn't it time for vaudevillians to quit singing *When the Boys Come Home*? The boys are steadily coming and a whole lot of them are here. Quite naturally, these khaki lads resent attending the theater and then hearing that they apparently aren't there. And some of them have protested about it. The song writers should hurry and revise their songs.

Musical Comedy Grabs Frisco

The legitimate and musical comedy producers certainly rely upon vaudeville for their material. Arthur Hammerstein is grabbing Frisco, the jazz dancer, from the varieties to play the burglar in "The Slumber Party," his musical adaptation of the farce, "Seven Days." Remember the burglar who hides in the dumbwaiter just as the house is placed under quarantine and his frantic, but silent, efforts to steal some food? The role is being ragged and jazzed until you'd hardly know it.

Olga Petrova for Orpheum Tour

Olga Petrova, late star of the silver screen, has elected to return to vaudeville. When Petrova left pictures, it was announced that she was to do a spoken drama. With the play on the verge of rehearsals, something happened. Now comes the report that she is to tour the Orpheum time, opening next month. Possibly the Palace will have her before she goes west. Something like \$2,000 is the reported salary.

IN VAUDEVILLE

With FREDERICK JAMES SMITH

ADELE ROWLAND BACK IN SONGS, GUS EDWARDS HAS NEW REVUE, MURIEL WINDOW'S SINGLE WINS

Adele Rowland

The Palace program terms Miss Rowland, fresh from musical comedy, a *discuse*. In her new act Miss Rowland tries to get away from the conventional series of songs. Wearing a not especially becoming costume of gold and green, and aided by Will Donaldson at the piano, she opens with *Come Back to Georgia*. Then she gives an imitation of a woman in the audience watching her act. After that she parodies *Smiles into Styles*, does *The Tale the Church Belis Told* and several Irish songs. Indeed, Miss Rowland shows a decided leaning toward the Irish melody. After that she repeats her *Nurse*, which is still the best thing she does. After that comes *My Irish-American Rose* and the jazz number, *Rockin' the Baby Around*. Miss Rowland received a huge bouquet of roses on Monday afternoon at the Palace and went quite well, although, on next to closing, a few people left during her act. Miss Rowland should stick to story songs like *Nurse*. She does these differently, whereas dozens of others can do the conventional Irish songs as well or better than Miss Rowland.

Gus Edwards and Company

In his present revue, Edwards is aided by the slender and blond Alice Furniss, the brunette Beatrice Curtis, little Vincent O'Donnell and considerable scenery. Tiny O'Donnell makes his entrance as a bell hop, to the music of *Jimmy Valentine*. He explains that he's looking for another kind of burglar—a song writer—which is the cue for Edwards' appearance. Then follows a medley of old hits in which the star is aided by the two young women. After that the three present *If I Had a Girl Like You, Girl*; *Madelon*; *I'm a Little Bit Too Young for Boys*; *The Good Old Game of Love*; *Rose of No Man's Land*, and *Welcome Home, Laddie Boy*, the last of which calls for a drop depicting New York harbor and a property transport for the final tableau. The Palace audience liked all the songs very well. In fact, the act is well enough put together to last awhile in the varieties. Edwards' assistants are satisfactory and the whole turn does nicely.

Jean Adair and Company

Miss Adair contributes a sort of Emma Dunn characterization in "Maggie Taylor—Waitress," this playlet by John B. Hymer—a mellow, touching little portrayal. The sketch is full of the obvious, if considered from a purely technical standpoint, but it had the Colonial audience weeping Monday night. Which is quite enough! "Maggie Taylor—Waitress" will give any vaudeville bill just the right touch of homely pathos and humor. Maggie Taylor, played by Miss Adair, has fallen to

the low estate of waitress in the Union Hotel, which once her husband owned. But she clings to the position in the faint hope that her missing son may some time come home. Just as she loses her three-dollar-a-week position, he comes. He has struck it rich in California, and, buying the most expensive car in town, drives her away in state. The scene of the sketch is odd, an automobile demonstration show room. There's a lot of humanness to the playlet, Miss Adair's playing is excellent, and the work of the actor, unnamed on the program, who does the automobile salesman, is most praiseworthy.

Muriel Window

When Miss Window tried the varieties some three or four years ago, we predicted her success in these columns. But something happened and the thing never seemed to come true. Now Miss Window is back again. She is using some of the numbers, written by William B. Friedlander, that she had then, the same circular couch behind which she changes costumes, and the same act idea. And at the Colonial Monday night she put over a smashing hit. Miss Window is decidedly pretty, and she has an easy, unconventional, cabaret personality. She "kids" the upper box occupants at the revelations they may expect when she changes costumes behind her couch, whistles to the gallery and generally is quite at home. Just now she opens with *At the Birdies' Ball*, with sundry bird imitations, a brisk little number, *Don't You Want a Baby?*, imitations, in fetching costumes, of Lillian Lorraine's blue devil bit, Peggy Wood in "Maytime," and Irene Bordoni in "Hitchey Koo," and finishes with, in abbreviated attire, in *He's a Regular Cave Man*. The Colonial audience took to Miss Window emphatically, and there's no question but that there's a place in vaudeville for her.

"Oklahoma" Bob Albright

Oklahoma works with a girl at the piano, sings and tells stories. His stories aren't bad and he gets by with his singing. He had the audience doing *Somewhere in France There's a Lily*, and he even tackled *My Hero*, from "The Chocolate Soldier." His genial Western personality puts him over rather than anything he does, although his stories are generally rather good, as well as being well told. In second spot, Bob literally stopped the show at the Colonial Monday night. Even with the lights turned up for the next act, the audience insisted that he return.

Ivan Bankoff, formerly of Bankoff and Girlie, has returned from an Orpheum tour with a new act to be shown in the New York houses soon.

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

<i>Nurse</i>	Adele Rowland
<i>Rockin' The Baby Around</i>	
<i>My Irish American Rose</i>	
<i>What A Beautiful Baby You've Turned Out To Be</i>	Cecil Lean
<i>Rose Of No Man's Land</i>	
<i>Welcome Home, Laddie Boy</i>	Gus Edwards
<i>Good Old Game Of Love</i>	
<i>Madelon</i>	
<i>Stephen Got Even</i>	Clara Morton
<i>The Navy Will Bring Them Back</i>	
<i>Rose, Be My Tiger Rose</i>	Jimmie Hussey
<i>Jim, Jim</i>	
<i>Rose Of No Man's Land</i>	Moss and Frye
<i>Ja-da</i>	Georgie Price

Frisco and Adele Rowland Hit of Colonial Bill

With Adele Rowland and Frisco now well known act as headliners, and them surrounded by an exceptionally strong bill, the Colonial patrons are treated to vaudeville of the first magnitude. The collective worth of the program may be realized from the fact that practically each act "stopped the show."

Miss Rowland hurries up from the Palace where she also plays this week to duplicate her success further down town. Among her best received songs at the Colonial, as at the Palace as well, is *Rocking the Baby Around*. Frisco, assisted by the diminutive and utterly charming Loretta McDermott and Bert Kelly's jazz band.

The other acts which were received enthusiastically were Marie Nordstrom, offering her delightful "Let's Pretend"; Georgie Price and company, the well known Georgie of the erstwhile Georgie and Cuddles fame, in "Song Stories"; Le Maire, Hayes and company; John Hyams and Leila McIntyre in "Maybloom," A. Robbins and Partner, and Cunningham and Clements.

Interesting Bill at Loew's American Theater

Chief interest at Loew's American Theater and Roof for the first half of the week was principally divided between the Leightons in their comedy "The Party of the Second Part," and Colini's Variety Dancers. Other features of the bill were Si Jenks and Victoria Allen in "Rubeism," Thomas P. Jackson and Company in "Double Crossed," Casson and Moran, the Norvells, Brosius and Brown, Harmon and Harmon and Esmeralda. Anna Case's first screen vehicle, "The Hidden Truth," was the photodramatic feature.

"Bon Voyage," a seven-scene singing and dancing turn, is headlining for the last half of the week. Lola Wentworth is appearing in a song cycle, while Les Morechantes, opera singers and musicians, in "Married Life"; Payton and Hickey, and Robb and Stewart are on the week-end bill. Norma Talmadge's, "The Heart of Wetona," is the screen feature.

SIX MORTONS ON NEW PALACE BILL

Adele Rowland Headlines— Gus Edwards' New Revue Well Received

Nearly everything on the Palace bill this week is a Morton, except the news pictorial. The bill is an advance on last week's in eve entertaining qualities.

The Four Boises open in the aerial turn, followed by Phila and her picks. This lively act got along well, particularly through the work of a little pickanninny who does *Nathan* and *Good Bye, Teddy*. In third spot comes Clara Morton in her single. There's just a touch of old-fashioned music-hall blueness to Miss Morton's numbers, but not enough to give offense. She got quite a little out of *I'm the Ghost of Pocahontas* and *Stephen Got Even*, along with her fife, piano and saxophone playing.

Paul Morton and Naomi Glass followed with their familiar cottage-in-the-country skit, slightly brought up to date. Then came the Four Mortons, Sam and Kitty being assisted by the two youngest of the family, Martha and Joe. Little Martha Morton has a distinct personality, dances remarkably, and is going to be a decided vaudeville quality. Following this turn, all six Mortons came out and did a brief bit, to the delight of the Palace Monday matinee crowd.

Gus Edwards and his song revue appeared just before intermission and did very well. (New acts.) After intermission came Harry Breen, with his nut song and chatter and extemporaneous stuff about folks out front. He went strongly. Cecil Lean and Cleo Mayfield presented their familiar act to good returns. They surely need new material, however. They did most with their *Tell a Phony Tale*, although *What a Beautiful Baby You've Turned Out to Be* went well. Miss Mayfield wears some pretty frocks. Adele Rowland presented her single, following the Lean-Mayfield specialty. Miss Rowland did one pretty thing Monday afternoon that was unscheduled. When an usher presented her with a bouquet of flowers, she broke off a rose and gave it to the young woman. That little thing helped Miss Rowland immensely. Princess Rajah closes the bill with her full stage Oriental dancing turn, utilizing a snake and a chair with equal facility.

Josephine and Brooke Feat- ured at Royal

The varied bill at the Royal this week is headed by Lois Josephine and Tyler Brooks in their song specialty, Henry "Squidgulum" Lewis in his new "Laugh Shop" turn; Toto, the clown, with his kewpie specialty, and Artie Mehlinger and George Meyer with their musical melange.

Lydia Barry is another feature, and the program also includes Frank Hale and Signa Patterson in "Dances of the Day," aided by their jazz band, and Stephens and Hollister.

THIS WEEK'S SWING 'ROUND THE EASTERN CIRCUIT

Auburn

JEFFERSON—Vaudeville acts first half of week were Manning and Lee, Conley and Webb, Frances Renault and Old Homestead Five. Picture, Tom Mix in "Fame and Fortune." Second half: Lady Tsen Mei, Frederick H. Speare & Co., Goetz and Duffy, Lew and Jack Adroit. Picture, George Walsh in "On the Jump." Business excellent.

J. H. KERR.

Atlanta

LOEW'S—Heading the bill are Rosini and company in a whirl of magic mystery. The musical Christies entertain with their musical specialty. Hodge and Lowell appear in a laugh winning sketch, "Object, Matrimony." This is a rube act and wins from the very start. Baskette and O'Neil, well known song writers, introduce several songs of their own composition and one of the team scores with *The Rose of No Man's Land*. The program is closed by Provost and Goulet. WINCHELL.

Buffalo

SHEA'S—Harry Watson, Jr., is topping the bill. The special added attraction is called "Art"—inspired by war—presented in life. It is an admirable posing act with twenty models presenting living posters. These posters are the familiar designs used for the Liberty Loan, Red Cross, W. S. S., recruiting and other campaigns. William L. Gibson and Regina Conelli are appearing in "The Honeymoon." *You, My Sweetheart* and *Down Where the Sewanee Flows* are the song hits introduced by this pair. Frank Holliday and Miss Willette have a real novelty in "Detailed," and Sybil Vane has an important place on the bill. Among the numbers she is using are *Smiles*, and several operatic selections. Helene Davis is being warmly welcomed in her dainty singing offering. She is using *Kisses* and *Good Bye, Mr. Roosevelt*. C. B. TAYLOR.

Cincinnati

KEITH'S—This theater has been turning them away every matinee and evening performance. Current bill strong. Morak Sisters opened in aerial acrobatics. Klass and Termini present *I'm Sorry I Made You Cry*, *Smiles*, *Hindustan*, *Belgian Rose* and other hits. Julia Nash and C. H. O'Donnell were entertaining in a sketch entitled "Three G. M." Dolly Connolly was especially pleasing in popular songs, including *The Navy Up To Day's Alright*, *A Good Man Is Hard to Find*, *Everything Is Peaches Down in Georgia*, and *At Half Past Nine*. A very clever company of players, including Olive Oliver, Sara Biala, Russell Fillmore, Alfred Moore, S. K. Fried and Charles Sloan gave an impressive performance of Ethelwyn Brewer De Foe's one-act play, "The Weaker One."

EMPRESS—Well-balanced bill, including Grace Ayer and her brother in roller skating; Donaldson and Geraldine in a Western act; Creve and Green, a minstrel turn; and Florence Randall and Frank C. Harris in the sketch "A Temperate Woman." The latter was easily the feature of the show. GOLDENBURG.

Waterbury

POLI'S—The vaudeville program for the week is headed by Babe Anderson with her singing and dancing girls followed by Dillon and Parker, May and Mack, The Kilkenny Duo in Irish songs and dances, and Charles McGoods and company in an acrobatic act. C. F. C.

Columbus

KEITH'S—A festival bill was given comprised of ten acts. Florenz Tempest deserves first mention for her artistic singing act, in which she scored with *I'm Always Chasing Rainbows* and *The Navy Took 'em Over*. The two internationally famed athletes, the Belleclair Brothers, stood out prominently on this lengthy bill with their exhibition of strength. L. ATWELL LANGLEY.

Fall River

BIJOU—Billy Watkins and Gladys Williams in a clever skit sang *I'm Always Chasing Rainbows*, *Watch, Hope and Wait*, *Little Girl and Smiles*; Nat Burns, *Tell That to the Marines*, *When the Boys From Dixie Eat the Melon on the Rhine* and *There's a Million Heroes*; Gill and Veak, *After You're Gone* and *I Want a Doll*; Frank Bush with a lot of new stories went big; Eight Dominoes, operatic songsters in selections from grand opera; Danny Simmons, *When We Go Over the Top*, *Standing on the Corner and Boots and Saddles*; Three Herbert Sisters sang *Lonesome Night*, *So Long Sal*, *Kisses* and *The Navy Will Bring Them Back* and pleased; Mahoney and Rogers in a combination of song and dances went big; Allen Clifford and Barry offered *Don't Cry*, *Little Girl* and other numbers; and Corelli and Gillette performed some good acrobatic stunts.

EMPIRE—Exceptionally good bill with the Fillis Family and their four thoroughbred horses. GEE.

Halifax

STRAND—The Manon Four, vocalists, Natson's Dog Circus and the Rensettas are the features.

ACKER'S—Marie Desmond, soprano, is the headliner; Riggs and Ryan, in a musical comedy skit, share the honors. JAS. W. POWER.

Haverhill

COLONIAL—First half: Doree's Imperial Quintette, singing novelties; Monroe Brothers, tramp comedians; Detzell and Carroll, in a lively sketch, "Too Much Doctor"; Elsa Ford, song revue; Mlle. Ralto & Co., in a talking and dancing sketch, "Inspiration." Second half: Prince Jevada & Co., in a second sight and mystery act; Julia Redmons & Co., comedy sketch, "A Trip to New York." W. H. Murphy is now local manager of the Colonial. C. T. ISSERTELL.

Indianapolis

KEITH'S—Mme. Violet Besson & Co., in a strong dramatic playlet, "Maid of France," which was well acted and held the interested attention of her audiences from start to finish. Dugan and Raymond, in "They Auto Know Better," in which an animated near-car is a big laugh getter, went big, as did Patton and Marks in a classy song and dance turn. Maurice Burkhart of-

(Continued on page 168)

IS THAT SO! DANCING FEATURES RIVERSIDE BILL

Pretty Girls and Stunning Frocks Dominate—Muriel Window's Hit

No New York vaudeville house has housed a better vaudeville bill this season than the present program at the Riverside Theater. On paper, the bill looks to be strong on dancing. Yet the whole show moves with crispness and dash and not one act hurts another.

Josie O'Meers opens the bill with her wire act, which was well received Monday night. Then followed "Oklahoma" Bob Albright, who puts over the first hit of the bill. In third spot is Jean Adair and company in the touching and humorous little playlet "Maggie Taylor—Waitress," written by John B. Hymer. Miss Adair had the Riversideites weeping, which is praise enough. (New acts.) In fourth spot Monday night were Ruby Norton and Sammy Lee, moved from opening intermission. They shifted spots with Muriel Window.

Norton and Lee are doing their familiar act with slight changes, Miss Norton still presenting her lofty Trentini number, while Lee features his dancing. This is the first terpsichorian number of the dancing bill. Moss and Frye, the darky duo, went well in the next spot, and closing the first half came Adelaide and J. J. Hughes in their exquisite dancing specialty. They have hinged their numbers together by singing of an old album and its dance ideas. Nobody in vaudeville quite equals Adelaide and Hughes. The chic little Adelaide, to our own way of thinking, is a French poster come true. Their dances were remarkably well received, and, according to a card announcement, they did their toy doll and soldier number by request.

After intermission came Muriel Window and her remarkable hit with special songs written by Nan Halperin's husband, William B. Friedlander. (New acts.) Following Miss Window appears James Hussey and William Worsley. Hussey's cross-fire patter had them in gales of laughter, and their various songs, *The Navy Will Bring Them Back*, *Which Is Which? Jim, Jim*, and a new one, *Rosie, Be My Little Tiger Rose*, which has succeeded the telephone song, were all well received.

In closing spot comes George White, aided by Tot Qualters, Ethel Delmar, Lois Leigh and Dorothy St. Clair. It isn't an easy spot, by any means, but White and his girls held them, although the gallery showed a little resentment at the way he gathered in cigarettes and cigars to use in his imitations of Eddie Leonard, Pat Rooney, Frisco, Mosconi, and Doyle and Dixon. The act is attractively costumed, the girls are pretty, and the whole turn, aided by White's excellent dancing, is a winner. It seemed to run a little slow Monday night, the "Dr. Two Step" dancing travesty being the best received bit.

Aside from the dancing on the Riverside bill, the program is marked by the number of pretty girls who wear stunning frocks. Indeed, the program is almost a Ziegfeld Frolic in points of pulchritude and brevity of frocks.

Arthur Lyons, just out of the army, has been granted a franchise to book for Loew, Pantages, Moss, Fox and United, through Eddie Veller. Lyons has taken new offices in the Putnam Building and expects to put over a few winners.

Bill Halligan, of Halligan and Sykes, has been signed by Arthur Hammerstein for "The Slumber Party."

Rufus Le Maire and Milton Shubert are contemplating opening an office on Broadway, producing and booking acts. Le Maire formerly booked the Winter Garden Sunday shows.

Corporal Arthur Moskowitz of the 307th Infantry, brother of Charles Moskowitz, of the Loew office, has returned from France. He was in the Chateau Thierry, Belleau Woods and Argonne Forest battles, and his company was cited three times.

Joe Umberger contemplates returning to vaudeville very shortly in a new act which James Madison is writing for him.

The Liberty Theater, Cleveland's finest east end vaudeville house, was sold last week by S. M. Hexter, of the S. M. Hexter Company and his associates, to Charles Shane, 2147 Ontario Street, jeweler, for a reported \$200,000 consideration. It is improved by some stores, in addition to the theater, which is modern with seating capacity of 1,750 persons. It has not been announced whether the present vaudeville policy is to be continued.

Mabel McCane is preparing a vaudeville offering of several scenes. She opens shortly.

Charlotte Leslay, recently featured in "The Love Mill," is doing a vaudeville single.

Fritzi Scheff is leaving vaudeville next week to join John Cort's "Gloriana."

Van Hoven, according to reports, is returning from England for American vaudeville.

Mlle. Bianca and company open a Pantages tour at Minneapolis on Feb. 2.

King Baggot, the motion picture star, last seen in Metro productions, is to appear in a Joseph Hart sketch.

Reports have it that Eva Davenport and Pauline Hall are to appear together in vaudeville.

Tom Dingle and John Guiran have left the Bessie Clayton act.

An elaborate fashion show will be the first offering to be produced jointly by Mac Hart and William B. Friedlander.

Harriet Rempel is rapidly recovering from an automobile accident.

Ralph Kettering has purchased from Lorin Howard his rights to "Lincoln of the U. S. A.," which was successful in vaudeville last season.

The Ed. W. Rowland and Lorin J. Howard, Inc., vaudeville rights and interests, have been purchased by Lorin Howard, including all equipments for "The Smart Shop," "The Movie Girl," "Honeymoon Isle," "The Elopers," "September Morn" and "Heart of Chicago." He will place this material in immediate operation.

Betty Hall has split her old act, the Dixie four, and is now doing a single.

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ferred a novel, well-staged act, "Joy and Gloom," with songs of a pleasing nature. Emily Darrel, doing a single this season, put over her stuff in good style. The Seven Honey Boys were a big feature. Helena Jackley opened in an aerial act and Richard Wally, juggler, closed.

KIRKWOOD.

Jamestown

THE LYRIC—The policy of the house has been changed from stock to vaudeville and musical comedy. The opening bill consisted of the Fred Webster Musical Comedy Company and Raffles, the Handcuff King. The Webster Musical Comedy Co. has been booked for several weeks.

MOZART—Edward Gillett in the comedy "A Night in a Bowling Alley" heads the bill. David Hall & Co., in a comedy sketch "What Really Happened" and Beck & Stone in their act made up of acrobatic dances and songs complete the bill.

A. L. LANGFORD.

Jersey City

KEITH'S—To packed houses the rejoined team of Al Fields and Fred Ward appeared in a comedy sketch, and scored. Harry Holman and Co., had an excellent sketch in "My Daughter's Husband." John Henshaw and Grace Avey did a good skit. Myrtle and Adelaide Ziegler and their Kentucky Five have a splendid dancing number. Heff and Murray were good in "His Questionnaire." Alec and Dot Lamb in their old act.

SMITH.

Knoxville

BIJOU—Ezra Matthews and company was the favorite on the bill for the first half of the week. The act was called "Quick Sales." Leonard and Willard, the Three Maxim Girls, the Gorman Brothers and Chester B. Johnson and company were on the bill. The last half featured M'le Theo and her Dandies, in a musical act with a balloon floating out over the orchestra.

CHAS. E. KRUTCH.

Manchester

PALACE—Business very good despite mills on short schedule. The Fillis Family and their four high school horses proved very interesting. Dunbar and Turner in a singing talking and dancing act was good while Howard and Jenkins also pleased.

J. J. MAHONEY.

Mt. Vernon

PROCTOR'S—Jimmie Allmann in "Country Store" depicts, satirically, a day in camp by some home guards. The three Stewart sisters are here again in their dancing act. George Jessell is also present in new songs and stories. Horace Wright and Rene Dietrich, who have only recently returned from France, where they have been entertaining the soldiers, are back in vaudeville and have a vocal program of well sustained charm and melody. Challen and Keke have a novelty wire act.

New Bedford

OLYMPIA—Eddie Heron and his company "get across" in splendid style in "After Three Weeks." Mullen and Coogan opened the vaudeville program. Stever and Lovejoy, in "A Bit of Rhyme and Rhythm," were well received. Fra-

zer, Bunce and Harding, singing comedians, and the Gabbert Duo, athletes, completed. MACPHAIL.

Pittsburgh

DAVIS—Phyllis Neilson Terry headlined. She offered *Somewhere a Voice is Calling*, *Dear Old Pal of Mine* and *Couplets du Mysoli*. In the latter song Miss Terry sang high G above high C and won a tremendous encore.

Tom Bryan and Lillian Brodenrich, talented dancers, were very clever and proved artistic. Little Billie is a mirthful and witty midget. Nick Basil and Dick Allan have a very clever vehicle in "Recruiting," while another "soldier piece" was the amusing trench playlet presented by Jack Norworth in which the players were E. F. Hawley and Company. Felix and Fisher in a comedy tramoline offering which featured acrobatic and swinging bar work were well received. Lillian Fitzgerald, the lyrical satirist was exceptional. She sang *Kiss Me* from "Mlle Modiste." Wellington Cross told funny stories and sang. His songs *Oh, Helen!* and *Look What I Got In France* were taking. Bert Ford and Pauline Price closed the bill with "Birds of a Feather."

C. C. LATUS.

Schenectady

PROCTOR'S—An interesting vaudeville bill included "The Girl in the Air" rendering *Till We Meet Again*, *Smiles* and *How'd You Like to Be My Daddy*, while suspended over the heads of the audience. Hobson and Beatty entertained with songs and piano playing, scoring a substantial hit. Cartmell and Harris offered "Golfing with Cupid." The laughing honors fell to Murray Bennett, whose stories and songs won him a good round of applause. "The Homestead Five," in songs, amid rural settings, displayed some good voices and scored.

LOUIS SAHR.

Toronto

SHEA'S—Lucille Cavanagh does a novel dancing act. The Texas Four, singing *I Want a Doll*, *Memphis Blues* and *Rheumatiz* nearly stopped the show. Their manner of interpretation is immense. Jim and Betty Morgan are very entertaining. *A Roaming Romeo* and *Sometime When Your Down in Dixie* being nicely rendered. Leon Kimberly and Helen Page have a very dainty skit in "Spring Is Calling," and Mr. Kimberly's singing in *The Land of Beginning Again* is good.

LOEW'S—Jack and Faye Smith, a very fetching little couple, give a finely spirited turn. Mr. Smith singing *Over the Top He Went Each Night*, scoring a well-deserved hit. Beth Challis has a good new song in *I'm Wild About Him*, and also does a fine imitation of Miss Franklin in the *Janitor's Child*.

GEORGE M. DANTREE.

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IN THE SONG SHOP

Sophie Tucker's "Shimmie" Claim — Sol Levoy
Boosts "Mickey" — Charles K. Harris,
Judge of Song-Writers

BY E. M. WICKES

DURING the past few weeks some newspapers and theatrical trade journals have been analyzing, criticizing, and advertising the Jazz and Shimmie movements, and since this new form of rhythmical grace or vice has cornered public attention about 472,000 persons are putting in a claim as being the originators and inventors of Jazz, Shimmie, and Nightie Wiggles. Personally I don't know who invented it, any more than I know who owned the tree from which Adam copped the apple. We have been paying for that apple ever since, and every time any one of us looks at a Shimmie dance in a cabaret a Bronx or a Dubonnet costs just twice as much. The other night I dropped into Reisenweber's, where Sophie Tucker is ace, king, queen, and jack of the Shimmie stuff. I told her what I had been reading about the Shimmie inventors, and when I finished, she said:

"Most of the birds that say they introduced the Shimmie stuff never heard of it until about three years ago. One of them offered to work for me a few years ago for little or nothing, just to get a start in the show business. The other day a man was arrested for doing a Shimmie dance, and when the judge asked him why he shouldn't be sentenced to prison for life, or something like it, he said that he didn't see any wrong in it, because folks had been doing it for years before he ever heard of it. 'Why,' he said, 'Sophie Tucker used to do the Shimmie stuff fourteen years ago in the German Village in a modified form, and she's been doing it ever since.'"

"When I was known as a coon shouter," Miss Tucker, went on, "I executed a Jazz and Shimmie rhythm with every song. As inventors of Jazz and Shimmie these other birds are wonderful aviators—their imagination takes such long flights. But don't wake them up. Just let them dream, for I'm getting the stuff that buys Liberty Bonds."

"Mickey" Gets a Big Boost

One night last week Sol Levoy walked to the front of the stage of the Harlem Opera House with a copy of "Mickey" in his hands. He told how the song had been dedicated to Mabel Normand, how it could not be bought at every music counter, as it was something more than an ordinary popular song, and how, after he had sung it, the girl ushers would go through the audience selling copies at ten cents each. Sol sang "Mickey" and had no difficulty in inducing the audience to join in the second chorus. When he had finished, the picture, "Mickey" was shown on the screen, while the ushers did a land office business with copies. Outside in the lobby a phonograph was grinding out "Mickey" as the audience passed out. All of which means that Daniels & Wilson, the publishers, put over a wonderful "plug" on "Mickey."

Casey At It Again

James W. Casey put over a ten strike when he landed "Hearts of the World" with Griffith's big photo-

play of that same title. Without having to meet the expenses entailed by a regular "plug" on the song, he sold several hundred thousand copies. And he is still selling it in large quantities. Now he has Egyptland, an Oriental number, with words by Bartley Costello, which has become a big favorite as a dance, cabaret and vocal number. You can realize just what kind of a piece of property he has when you learn that three phonograph companies phoned him to send the number in for recording. Mr. Casey is the head of The Echo Music Co., 145 West Forty-fifth Street, which issues all his compositions.

Col. Hartley's Successful Trips

Col. Wm. J. Hartley has been making trips around the country in the interest of his own concern, The Bizet Music Co., and has had no trouble in inducing the trade to stock up with his two semi-high class ballads, "I Know You Know I Know," and "Sometime You'll Remember Me." The music was written by John T. Hall. The Colonel said that the selling of his ballads is about the easiest job he ever tackled.

Why a Press Department?

Some music publishers maintain a press department, and because very little of the press stuff sent out by the press director gets into print the director is often accused of loafing on the job. I don't know who wrote the press notices that came from the office of Charles K. Harris, but I'm going to give it to you as it came to me. Here it is:

"Picking Genius"

It takes Charles K. Harris to pick the real live ones when he picked Joe Gold and Eugene West, two unknowns, and made them into two regular song writing geniuses, as their first big genuine Shimmie song hit, "Everybody Shimmies Now" has proven. This song has caught the world by storm and swept all other Shimmie songs into oblivion.

"Another new song by these two geniuses will undoubtedly create as big a sensation as the above song. It is a syncopated heart story ballad entitled, 'Why Did I Waste My Time On You?' which will prove a revelation to all other song writers who always try to imitate a genius."

"Another new song in press by these two boys which will also be welcomed by a host of professional singers who are on the lookout for new material, is a march song entitled, 'Mother Love.'"

"Another genius, writing for Harris, is Will Skidmore. His big Razz, Jazz, Blue song entitled, 'I'm Tryin' To Teach My Sweet Papa Right From Wrong,' is well on its way to success, as well as Eddie Leonard's knockout hit, 'Sweetness, Honeysuckle of Mine,' also Willie Weston's song success, 'The Allies Flower Garden Ball,' together with Charles K. Harris' high class love ballads, 'Why Did You Come Into My Life?' and 'Will You Be There When I Come Back?' is keeping the house of Harris well to the fore for the coming season."

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M. Marcus of the Grand, Pittsburgh's Million-Dollar Photoplay Theater, says of the DRAMATIC MIRROR's Christmas edition: "The Mirror is always fine but that edition was superfine, a dandy for makeup and news. In fact, I have noticed that the past year has seen the Mirror set a pace for good magazine editing."

C. C. LATUS.

FALL RIVER, MASS.,
Jan. 4, 1919.

Dramatic Mirror.

GENTLEMEN: Permit me to congratulate you on your wonderful Christmas number of the DRAMATIC MIRROR. It is worthy of a place in every home in America.

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VAUDEVILLE DATES AHEAD

Week of Jan. 27—Week of Feb. 3 in Parenthesis

NEW YORK: Alhambra—Avon Comedy 4 (Balto); Brown, Geo N; Hughes, Mrs. Gene (Prov); Rooney & Bent (Bklyn, Bushwick); Thornton, J & B (N. Y., Colonial); Yvette & Saranoff, Colonial—Adair, Janet Co. (Bklyn, Orpheum); Collins & Hart; Cook & Savo; Dickinson & Deagon (Wash.); Erroll, Leon & Co. (Boston); Flying Mellettes; Masters & Kraft (Phila, Keith); McCane, Mabel Co.; Neilson-Terry, Phyllis (Buffalo); Stan Stanley J. Palace—Baker, Belle; Bernard & Duffy; Bradna & Derrick (Bklyn, Bushwick); Friganza, Trisla; Frisco; Kennedy, Frances (Bklyn, Orpheum); Langdon, Harry; Morgan Dancers, Marion; O'Neil, Nance, Riverside—Avon Comedy 4 (Balto); Bailey & Cowen; Hussey, Jimmy Co.; Leonard, Eddie; Rowland, Adele (N. Y., Riverside); St. Denis, Ruth; Stevens & Hollis; Walton, B & L. Royal—Asahi Troupe; Clark, A & M (Wash.); Duncan Sisters (Bklyn, Bushwick); Mehlinger & Myers; 3 Romano Sisters (Boston); White, Geo Co. (N. Y., Royal); Yates & Reed (Bklyn, Bushwick).

BROOKLYN: Bushwick—Fisher, Sally; Haig & Lockett (N. Y., Colonial); Kerlake's Pigs; Morris & Campbell (N. Y., Riverside); Peronne & Oliver; Robbins (N. Y., Riverside); Royal Gascoynes (Phila, Keith); Togen & Geneva; Very Good Eddie (Wash.) Orpheum—Beyer, Ben Co. (N. Y., Riverside); Bradna & Derrick (Bklyn, Bushwick); Hale & Patterson; 4 Haley Sisters (N. Y., Alhambra); Hallen & Fuller (Phila); Nitta-Jo; Norton & Nicholson; Norworth, Jack (Wash.).

BALTIMORE: Maryland—Bryan & Broderick; Ford & Goodrich; Halperin, Nan (Phila); Hoffman, Lora; Lewis, Henry; Lydell & Macey (Prov); Miller & Penfold; Reeves, Billie & Co. (Wilmington).

BOSTON: Garrick—Chalfonte, Lucille; Crawford, Clifton (N. Y., Riverside); Kitner & Reaney (Portland); Lynn & Yosee; O'Donnell & Blair; Travers & Douglass; Worth, Muriel (Phila).

BUFFALO: Shea's—Bush Bros. (Toronto); Celles, Van (Toronto); Coleman, Claudia (Toronto); Dugan & Raymond (Toronto); Jessel, Geo (Toronto); Olsen & Johnson (Toronto); Sampson & Leonard (Toronto).

CINCINNATI: Keith's—Cross, Wellington; Fitzgerald, Lillian (Indpls); Janis, Chagelow; Keane & Golde (Indpls); Maid of France; Skating Bears; study in Sculpture (Dayton).

CLEVELAND: Keith's—Grapewin, Chas Co. (Youngstown); Nichols, Nellie V (Pitts, Davis); Parsons & Irwin (Youngstown); Tompkins, Susan (Erie); the Randalls.

COLUMBUS: Keith's—Bison City 4; Bowers, Walter Co; Cooper, Harry (Dayton); Emmett, Mr. & Mrs. H; Pederson Bros; Sherman & Utry (Youngstown); Tozart (Toledo); The Weaker One (Pitts, Davis).

DAYTON: Keith's—Clark, Sylvia (Columbus); Connolly, E & J (Toledo); Grey & Byron; 7 Honey Boys; McConnell & Austin; Seabury & Shaw.

DETROIT: Temple—Chadwick Duo (Hamilton); Crummit, Frank (Rochester); 3 Daring Sisters (Rochester); Dukane, Harold Co. (Rochester); Green & DeLier (Rochester); Jackson & Cassidy; Ring, Blanche (Rochester); Watts, Jas Co. (Rochester); Wilton Sisters (Rochester).

ERIE: Colonial—Adrian; Dare, Doris; Oliver; 5 Pandura; Willert, Raymond (Detroit).

GRAND RAPIDS: Empress—Hanse & Baird; Juliette (Detroit); Hines, Harry (Toledo); Lest, Betty & Bro; 4 Morah Sisters.

HAMILTON: Keith's—Embe & Alton; Lee & Cranston (Detroit); Lucille & Cockie; Sheehan & Regay (Buffalo); Texas Comedy 4 (Detroit).

INDIANAPOLIS: Keith's—Dockstadter, Lew (Indpls); Haines, Robt T Co. (Louisville); Mann, B & H (Detroit); Stoddard, Marie (Cinc); Tarzon (Cinc); Wheeler, Bert Co.

LOUISVILLE: Keith's—Bowman & Shea; Dobson, Frank Co. (Indpls); Galini, Stan Co.; 3 Jahns (Youngstown); LaPearl, Sabina; Ryan & Ryan.

LOWELL: Keith's—The Cromwells; Dunbar & Turner (Portland); Gardner, May (Portland); Kelly, Tom; Mastersingers; Rensettas (Portland); Whitfield & Ire.

MONTREAL: Keith's—Art; Gibson, Billy; Hopkins, Ethel (Hamilton); Howard's Ponies (Portland); Kelse & Leighton; Lerner Girls.

PHILADELPHIA: Keith's—Colour Gems; Doner, Ted; Hickman Bros. (Detroit); Hyams & McIntyre (Montreal); Lucas, Jas Co; Rice & Werner (Wash.); St. Onge & Ritchie; Steadman, Al & F (Balto); Sylva, Marguerita.

PITTSBURGH: Davis—Belleclair Bros; Connelly, Dolly Co. (Dayton); Hands Across Sea (Toledo); Kimberly & Page; Klein Bros.; Scotch Lads & Lassies (Cleveland).

PORTLAND, ME: Keith's—4 Boises (Lowell); Gliding O'Mearas; Jevedah (Boston); Marconi & Fitzgibbons; Shayne Al (Montreal).

PROVIDENCE: Keith's—Allen, Fred; Clayton, Beatie Co; Clown Seals; Stevens, Emma; Williams & Wolfus (Lowell).

ROCHESTER: Temple—Burt & Rose-dale; Deagon, Arthur; Dickey, Paul Co; Guerre & Carmen (Montreal); Hale, Willie & Co (Montreal); 3 LeGros (Balto); May, Evelyn & Co; Standish, Jessie.

TOLEDO: Keith's—Bronson & Baldwin (Grand Rapids); Burkhart, Maurice; Drew & Wallace; Finks Mules (Grand Rapids); Martyne & Florence (Grand Rapids); Seely, Blossom (Grand Rapids); Usher, C & F (Dayton).

TORONTO: Shea's—Aerial Mitchells; Davis, Helene; Donnelly & Gibson (Cleveland); Holiday & Hill; Watson, Harry Co (Detroit).

WASHINGTON: Keith's—Barry, Mr. & Mrs. J (Balto); Deavall, Olympia (Balto); Grenadier Girls (Bklyn, Orpheum); Loan, Cecil & Co.; McFarlane, Geo (Balto); Melbini, Lalla; Swift & Kelly; Toto (N. Y., Riverside).

WILMINGTON: Keith's—McCane, Mabel Co; The Stantons; Sweeties (Bklyn, Bushwick); Weston, Willie.

YOUNGSTOWN: Hippodrome—Clifford & Wills (Toledo); Grubers Animals (Columbus); Martello; Nusso & Co; Patten & Marks; Raval, Arthur (Columbus); Shaw, Lillian (Erie); Somewhere with Pershing (Columbus).



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QUALIFICATIONS ASKED OF ORGANISTS ENGAGED IN MOTION PICTURE WORK

BY JOHN D. M. PRIEST,

SO much has been written on the topic of the picture house organist, with special reference to his shortcomings, that the writer feels an apology is needed on his part for venturing to add thereto, but as the subject is a very live one and the ranks of those immediately interested swell from day to day, perhaps the worthy editor of this page will grant the writer space for a few observations on the equipment that seems to him really essential to the organist who intends devoting his future to the theater, and in what respects this is commonly lacking.

Organists Are Drawn from Two Classes

Picture house organists are in the main drawn from two classes, the church variety, and the movie pianist. The former has probably a considerable knowledge of the special technique of his instrument and a fair acquaintance with its literature. He has almost certainly studied Bach, Mendelssohn, and Rheinberger at one period of his life. The latter, frequently a clever and facile pianist, has been given tips from a regular organist on "operating" the instrument, or if he is more than usually ambitious may have taken as many as a dozen lessons, or even studied for six months.

Both these types, in the majority of cases, are often equally inadequate in their new environment, for different reasons.

The church organist who changes over, usually with a half-contemptuous attitude to his new job, which rapidly changes to alarm (unless he is remarkably thick-skinned) when he discovers the extent of his ignorance of theater requirements, finds a great part of his troubles involved in the question of repertoire. His own library contains little that is usable in a theater, and compositions that may have seemed almost indecently secular played in the church, sound prim and stodgy when confronted with the emotional, often hectic, situations on the screen.

Facile Piano Technique Is Essential

The truth must be admitted. Only those with ready and facile piano technique can hope to do justice to the light type of music which is constantly demanded from a theatrical player, and few church organists possess this. Most of them would be sorely tried if they had to play the piano through an average orchestral program. And yet there is no surer method of strengthening piano technique, developing a true sense of time values, tempo marks, and rhythmic variations, in short a gen-

eral alertness and flexibility than orchestral experience. Moreover the practical knowledge acquired thereby of the standard orchestral works of all types is invaluable.

How often has one listened to the organist in a theater laboring to play some slight composition, familiar to every orchestra musician, and distorting it almost beyond recognition, technical difficulties being faked or slowed up on, beats robbed or added at will, staccato chords caked together, no conception of the right tempo, the whole result logey and inartistic. No wonder the organist is so often a musical suspect. He commonly perpetrates the most heinous atrocities without compunction. It is frequently hard to guess in what time he is supposed to be playing on account of the absence of any accent or phrasing, a mushy legato prevailing throughout. And yet the effect of accent can be faithfully conveyed on the organ by making the preceding note very staccato. And one of the most legitimate and artistic uses of the swell pedal is to produce an accent by rapidly closing the shutters. The opposite process (suddenly opening the swell box) is taboo, and reduces the organ to the level of a concertina or melodion.

Familiarity With Chamber Music Has Value

In addition to losing no opportunity of gaining orchestral experience, the organist should also familiarize himself with chamber music, forgetting for once that time is money, since there is no branch of musical literature that conduces so surely to clearness and purity of style and facility in sight reading.

Nor must he neglect to keep in top condition in straight organ work, and wherever possible incorporate some really fine and appropriate organ numbers in his daily programs. Cue sheets are devised primarily for the use of orchestras, and there are many opportunities for substituting fine organ compositions in place of the numbers suggested. He must lose no chance to show off the organ to the best advantage, that is by playing some of its finest literature, always keeping in view, however, its appropriateness to the demands of the screen.

The Graduate of the Movie Piano School

The other class of picture house organist, the man who has graduated or drifted from the movie piano stool is a different phenomenon. He belongs to what was recently described in these columns as the "one-legged" variety. In the matter of repertoire he is more happily placed,

since he has been playing pictures for years and has a considerable acquaintance with the lighter types of music, especially the production and popular numbers.

He makes the mistake either ignorantly or deliberately of thinking he can soon "pick up organ," with the result that the full resources of the instrument are never realized by him or his audience. His left leg occasionally hits a pedal, he may even attain some skill in kicking out a waltz bass, and he does most of his registering with the right, by the help of the much abused crescendo pedal. He often seems to use the swell pedal as if it were a piano pedal, the effect being most irritating. In his hands the organ degenerates into its barrel namesake. Of course he has no real organ technique, no knowledge of legitimate organ effects, or its literature, and too often seems content to let it go at that.

Should Have a Teacher

There is no help for this class of player unless he is conscious of his shortcomings and ambitious to do artistic work. In that case he should put himself under a first class teacher and recitalist and learn the rudiments and fundamentals of organ playing from the bottom up. With assiduous practice, neglecting no school of composition however severe, and not merely working up a theater repertoire, he should in time achieve considerable success as a screen player, and be equipped to hold down almost any position.

There is abundant room at the top. Those players who really do satisfy artistically are by no means numerous, but of that small band are a few who should prove a model and an inspiration to every progressive organist.

IS THAT SO!

Herman Heller has organized a symphony orchestra to play Sunday morning concerts at the California Theater, San Francisco. Heller gave his second concert last Sunday. Elgar's "Pomp and Circumstance" was given an excellent reading.

Joe Litow, of the Rivoli orchestra, is ill with an attack of "flu." Mr. Litow is the pianist for the Rivoli and has also done some conducting of the orchestra.

Ernest M. Skinner, the famous organ builder, was an interested visitor among the picture houses of Broadway last week. He is the keenest critic of picture music in any audience.

Arthur Depew, organist at the Rialto, is at home suffering from the "flu." His place is being filled by George Crook.

Patrons at the Rivoli last week probably did not know that the chanting behind the scenes in the Spanish dance-episode was done by Mr. Baron, viola player in the orchestra.

RIVOLI—NEW YORK

De Luxe Performance—Elsie Ferguson, Bolm and Orchestra All Excellent

The Rivoli gave its patrons one of the best shows in its history last week. Erno Rapee conducted the orchestra in the famous *Capriccio Espagnole* by Rimsky-Korsakoff. This is a difficult number and reflected credit on Mr. Rapee and the players, all of whom stood up at the close in acknowledgment of the spontaneous applause that greeted them. A third instalment of the Prizma pictures was shown.

A novelty in a picture house was the staging by Adolf Bolm of a "Spanish Choreographic Episode." This was a dance-pantomime of poetic conception. An interior designed by John Wenger showed a monk at his painting. A disturbing element in his life is a Spanish girl. She enters and dances around him in an effort to take his heart away from his work. Distant chanting by a choir breaks up her plans and she leaves the church at the close of the curtain. Music by Albeniz accompanied this scene. It was one of the most ambitious numbers done here.

Vincente Ballester sang the well-known *Visione De Venezia*, Brogi. The orchestra played selections from "The Chocolate Soldier." The feature, Elsie Ferguson in "His Parisian Wife," drew a huge crowd. Music for this included as a first theme the *Amoureuse* waltz, Chaminade's *Air de Ballet* No. 1, and Paderewski's *Chant du Voyageur*.

RIALTO—NEW YORK

Beethoven Introduced—"Kentucky Dreams" Used in Washburn Picture

Beethoven's wonderful *Lynore* Overture No. 3 headed the Rialto program last week. This is probably the first time it has been used on Broadway. It delighted the large audience. Other special musical features were Sascha Fidelman, violinist, in a solo, *The Violin Maker of Cremona*, and Rose Legies, soprano, in an aria from Gounod's "Queen of Sheba." Both artists won applause. Bryant Washburn proved a success in the crisp, human play, "The Way of a Man With a Maid." The orchestra used *Kentucky Dreams* for the theme and light dance tunes for the neutral action.

A wonderful scenic, "Labrador," was set with some Norwegian music, including one of Grieg's dances. The Rialto Magazine brought out Ganne's *Father of Victory*, the famous French march. A swinging waltz was played for ice-boats, and for the coming home of big battleships, the old *New York Hippodrome* march by Sousa was played.

Selections from "Robin Hood" awoke pleasant memories, and our old Ambrose of sheriff fame came back in a Sunshine Comedy, "Oh, What a Knight."

HANSFORD'S MUSIC CUES FOR THE BIG FEATURES

"The Divorcee" (Metro)

Love theme suggested: *An Old Garden, Temple.*

Open with brilliant reception music. Tone with action.

Title: It was good of you—theme, then back to dance.

T. You could have had—slight tremolo, then as before.

T. Laddy Kitty—semi-dramatic.

Robert Lawton—dramatic.

Lady Frederick enters Lawton's rooms—agitato to action.

Beresford and Kitty—quieter.

Sir Frederick and Lady Frederick—very dramatic, agitato.

T. Three years later—quiet sinister.

T. Why, Betsy! theme.

At hotel lobby—dramatic.

T. The morning brings—theme.

T. A family council—neutral, serious.

T. My mother has something to say—work up dramatic.

Dean enters—agitato.

T. At ten in the morning—light.

Dean enters—theme.

"Cheating Cheaters" (Select)

Love theme suggested: *For You, de Crescenzo* (Artmusic).

Open with neutral, rather lively.

Title: The neighboring estate—sinister.

T. Tom Palmer—theme. (Chorus only).

T. Ira Lazarre—hurry, then sinister, follow action.

T. Wishing that she might—theme.

T. The Ferris Detective Agency—neutral. Piano to action.

Tom and Mrs. Young—theme.

T. Souse—rather lively.

T. After dinner—theme.

T. The ruse—rather burlesque—agitato at safe.

T. The switch is there—theme.

Ruth alone—mysterioso.

T. Boy, you're a wonder—quick, agitato at struggle.

T. While at the Palmer house—mysterioso. Then agitato.

T. Why aren't you writing? theme.

"Here Comes the Bride" (Paramount)

Open with light intermezzo.

Title: And now enters Mrs. Fredrick Tile—another same.

T. The morning of Friday—neutral, rather serious.

T. And Mr. Sinclair is waiting—light.

Tile playing with money—sombre.

T. Meantime, our hero—bright, lively.

Ethel turns out light—mysterioso.

T. Nine o'clock in the morning—bright intermezzo.

T. The only way out of this—sombre, hurry at father's return.

T. But this isn't the bride—agitato.

T. I understand the woman—lively to end.

"Todd of the Times" (Pathe)

Open with neutral, rather bright.

Title: The home of Todd—rather serious.

Todd enters dining room—sombre. Violin and piano to action.

T. The week day—light intermezzo.

Martin and Todd—more serious.

T. I've got to go to Chicago—semi-dramatic.

Todd at Monroe's door—agitato.

T. You are not a warm personal friend—neutral.

T. Where is all the money?—agitato.

T. Mr. Plummer, Mr. Todd has that—neutral.

T. How much money did—agitato.

T. Move into my office—soft, tender.

T. Dinner—agitato.

Todd and wife on floor—soft, tender.

LOS ANGELES— GRAUMAN'S

Oriental Music Features "The Silver King"

Stage prologues to film plays seem to be the order of the day in Los Angeles since D. W. Griffith staged his marvelously beautiful and significant prologue to "The Greatest Thing in Life," at Clune's Auditorium, and the prologue offered preceding "The Silver King," at Grauman's is beautiful and dramatic, and lifts the spectator up into tune with the picture. The scene of the murder of Geoffrey Ware is used to introduce all the characters of the picture play, while by clever lighting effects and the help of an "oriental theme of music," which runs all through the picture, the characters are brought to life on the stage and introduced by the voice of an unseen person reading selections from "Omar."

"The Silver King" is a melodrama of the early eighties, admirably staged with William Faversham and Barbara Castleton in the leading roles. The air of mystery has been carefully preserved throughout the telling of the story, the oriental music adding to the effect.

The success of the program, aside from the feature, is achieved by Sergeant Alfred Siegler, in his rendering of his little French song.

Grauman's Educational Weekly is accompanied by "The Mountain Stream," while "Topics of the Day" has "Military Patrol" as its musical companion. Jesse Crawford at the organ plays "Till We Meet Again," and Charles Lloyd, the phenomenal boy tenor, is pleasing in his singing of "In the Land of Beginning Again." Messrs. Walch, Hume and Thomas sing "The End of a Perfect Day," and the Symphony orchestra renders selections from "Mignon."

Cue-Sheet Suggestions

A fine *Indian Dance* has been written by J. Lewis Browne, and published by J. Fischer & Brother. It is for piano or orchestra, of rapid tempo, and valuable for Indian scenes. This firm also publishes *Midsummer Caprice* by Edward F. Johnston, the organist at the Broadway Theater, New York. This is one of the most popular little compositions for picture work, and is played by Ralph Brigham, J. Van Cleft Cooper, Herbert Sisson and others. To this must be added Sellar's *Fancies*, used by pianists, organists and orchestras throughout the picture world.



THEODORE MENGE

Director of Orchestra, Walnut Street Theater, Cincinnati, O.

STRAND—NEW YORK

"Fighting Roosevelts" Embellished by Male Quartet— "American Fantasia"

"The Fighting Roosevelts" held the center of the stage at the Strand last week. The orchestra played Herbert's *American Fantasia* as an overture, and this began the true patriotic ring that was noted throughout the program. A male quartet sang a song about the homecoming of the "Doughboys" over there. This was a realistic bit of stagecraft, the singers standing high on the bow of an in-coming steamer.

For the feature, Mr. Edouarde played several Russian compositions for the more dramatic parts of the action, and also a few bits from "Natoma" for the western scenes. Mr. Sisson at the intermediate show played for the feature *General Mix-Up* march, *Stars and Stripes Forever* and the *Festival March* for organ by Faulkes. Ralph Brigham played *Lead, Kindly Light* in the feature at a vision of McKinley. At a cartoon of "Teddy," the orchestra played "A Hot Time." For the Strand Topical Review, the orchestra used Tobani's *Grand American Fantasia* for introducing military scenes. A selection of grand opera airs served for the closing number by the organ.

PITTSBURG—GRAND

Creates Musical Score for Norma Talmadge Film

Zoel Parenteau, at the Grand Photoplay Theater, created a charming musical work as a theme for the Norma Talmadge photoplay, "The Heart of Wetona." He has called it *Down a Lonely Trail*, and it expresses the spirit of the picture with wonderful vividness.

The overture was *Il Guarany*, Gomez, which Conductor Broudy led, and then burst forth the strains of *Down a Lonely Trail*, followed by these masterpieces which were beautifully blended into the feature play: *Prelude to Cyrano*, Damrosch; dagger dance, *Natoma*, Herbert; excerpts, *Paul et Virginie*, Massenet; intermezzo, *Doctor Cupid*, Wolfe-Ferrari; poem, *Bruyeres*, Debussy; *Serenade*, Chaminade; gavotte, *Manon*, Massenet; first movement, *First Symphony*, Beethoven. LOTUS.

BUFFALO— HIPPODROME

Popular Music Played for Hart Picture

Buffalonians this week are flocking in droves to the Hippodrome. The opening day last Sunday broke all records in attendance, long lines waiting for as long as an hour to see William S. Hart in "Branding Broadway."

An excellent musical setting has been arranged for the picture by Manager Harold B. Franklin and Conductor Alfred Moulton with the theme being *I'm Falling in Love with Someone*, played with mutes. Other numbers noted are *Hunka Tin*, used in the scenes in which Hart and his gang enter the saloon and play the piano; *Smiles, Then Kisses*, by Aucliffe, and the *Wine, Woman and Song* Waltzes by Strauss. During the cabaret scenes several of the popular song hits of the day are played.

The second number of the intermission program is *Whispering Flowers*, by Blon, which is used to introduce the second of the new series of stage setting pictures, reproductions of famous art works, the one this week being a replica of Scheck's famous painting, "Lost in the Storm." An excellent idea introduced during the first scenes of the feature is the unveiling of two Western scenes in the side-openings of the stage setting, which help to give the atmosphere of the picture.

The comedy is Mack Sennett's latest, "The Village Chestnut." During the showing of "Goodrich Dirt, Cowpuncher," a Bray cartoon, the orchestra played *The Old Gray Mare* with great effect. TAYLOR.

"Stars of Glory" to Have Special Music—Male Chorus

The delay in the announcement of the initial showing of Leonce Perret's "Stars of Glory," in which Dolores Cassinelli and E. K. Lincoln are starred, is due to the special musical preparations that are being made for it.

Composer Henry S. Gerstle is composing an orchestration to accompany the production. Infinite care is being given to arranging the music so that it will be equally effective in the smaller theaters which have not a large orchestra.

The score will be suitable for an orchestra of any number of instruments, and includes a special piano and organ score for use in theaters where only an organ or a piano is used.

Book Farnum Picture for Ziegfeld, Chicago

Marked activity following the announcement of release dates of its features, "The Light of Western Stars," with Dustin Farnum, and "Adele," with Kitty Gordon, is in evidence at United Picture Theaters of America, Inc. Prominent among the bookings is the signing this week of contracts with the J. A. Berst organization whereby "The Light of Western Stars" will enter upon an indefinite run at the Ziegfeld Theater, Chicago, commencing Jan. 28.

Earl Williams explaining
nature studies to Grace
Darmond in "The High-
est Trumps" (Vitagraph)



Charles Murray and a
shovel do not perturb
Rocco, "Never Too Old"
(Sennett-Paramount)

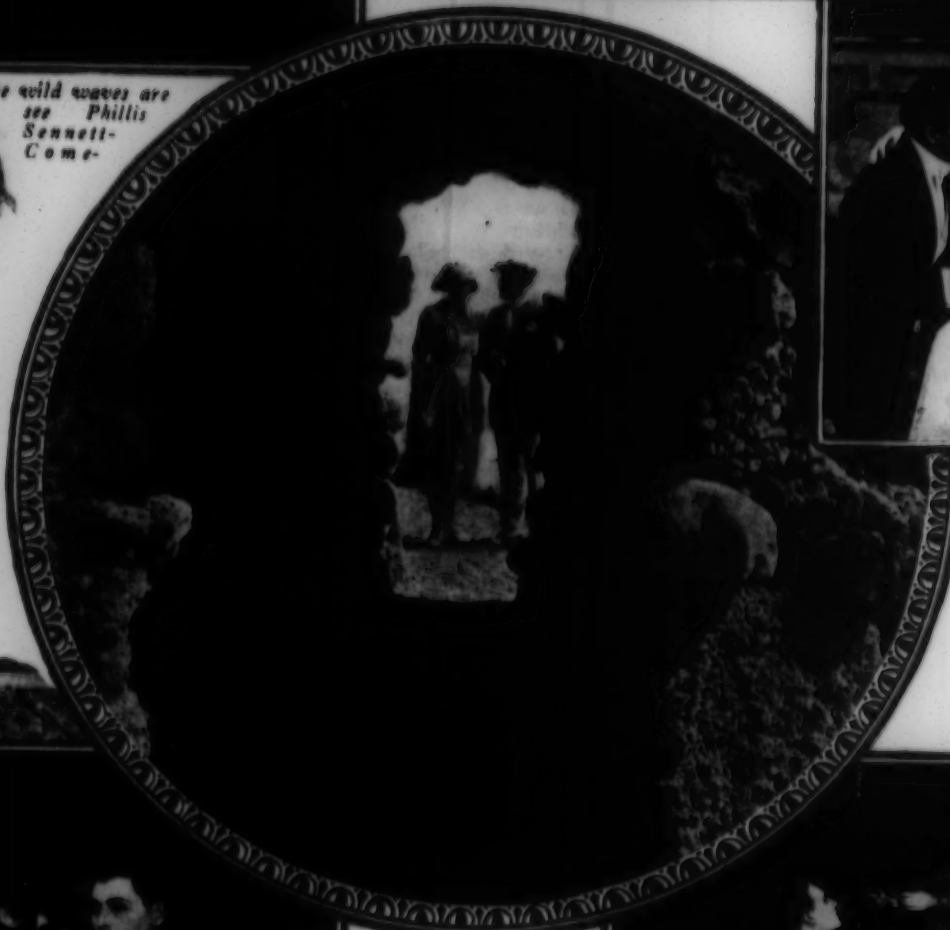


FILM FOLK

The gentleman
upon his knees is
entreating Elsie
Ferguson to be-
lieve all she reads
when he offers his
alibi in "His
Parisian Wife"
(Artcraft)



Laughing at what the wild waves are
saying we see Phillis
Haver of
Paramount
dies Sennett-
Comedies



This natural frame
makes an attractive
surrounding for
Constance Tal-
madge in "Who
Cares" (Select)

"Fortune's Child"
(Vitagraph) starring
Gladys Leslie, has a
picturesque climax



"Hey," shouts the
youth, and up
comes Madge Ken-
nedy "Day Dreams"
(Goldwyn)

Otherwise known
as the California
lock step. Girls
from the Sennett-
Paramount Studio



WITHOUT FEAR OR FAVOR—By an Old Exhibitor

IF theaters can combine in either self defense or for better business, ditto distributors, I suppose that stars have that right, too!

So I refuse to be amazed, much less shocked, at the proceedings in Los Angeles.

Its results, though, may amaze me! You never can tell—in the film business!

Present-day distributing concerns may be seriously hit by the star move. All sorts of distributor troubles could impend. You must be prepared for anything in this Grand Old Game.

Still, I do not think that the distributor—the exchange system, as we know it—is going into the discard because of the new development.

All the stars cannot be "merged."

Enough of the right drawing power will be left over to keep the present-day exchange system, as a system, moving merrily along.

Or granting that eventually EVERY star of prominence would be drawn into the United Artists Society, there are the new stars that time unfailingly brings forth.

Especially with the stimulus close of all those distributors a-fighting to stay in business.

And who see the way in the Pickfords and Fairbanks of to-morrow.

What a day it will be for promising screen talent!

Trimmers on the Trail of United Artists

I sincerely hope that the United Artists, as a big movement in the film industry, will place their distribution in competent hands.

They are players—and as such not too well posted on distributing methods and personnel.

Of course, they have "wise" advisers: Mr. O'Brien for Pickford and Fairbanks, Mr. Banzhaf for Mr. Griffith, Mr. Grossman for Mr. Hart.

If the new movement is to succeed, these shrewd attorneys can help greatly through their "inside" knowledge of the "business men" of filmdom.

An inefficient, or politics-playing, or corrupt distributing personnel could easily mar the prospects of even so promising a producing unit as this of the five great stars.

These stars must not be made the tail of any stock-selling kite.

One such proposition is right at the heels of the United Artists.

I look to the clever counsel to the players involved to identify and eliminate it.

The prize is so rich that tremendous indeed will be the effort to "nail it."

Invincible the "logic" employed! Honeyed the flattery and tempting the lure!

I trust the United Stars "watch their step."

Because—
ANYTHING can happen in the film business!

The International Politician—a Faker

Major A. H. Sowerbutts, a London film man who is visiting New York, told a friend of mine how the English political parties tried to "attach" the British film trade.

"But we stayed away from them,"

Combine of Big Stars Not Likely to Destroy Exchange System—To-morrow's Stars—Warning to United Artists—Politicians Same World Over

said the Major, "because we didn't trust politicians, and it is politicians who make up political parties."

The London trade knew the difference between pre-election promises and post-election performances.

We are getting our taste of the professional politician this side of the pond right now.

During the Great War he has glad to occupy our stages to tell of the Loan or some other fine thing, and then to tell press and public how thankful he and his kind felt toward the Screen for the aid rendered. "The War Work of your industry will never be forgotten!" "If it wasn't for the influence of the wonderful motion picture!" Etcetra.

Now the Denouement

Well, we sure had our fill of this "bull" and now, the war over, comes the denouement.

It will not startle Major Sowerbutts in the slightest.

The tax on admissions is to be doubled!

Leave it to the professional politicians who generally control countries.

"In England," says the Major, "we recognize the politician for a LIAR!"

In these United States—

"But," continues Sowerbutts, "we are organizing AGAINST THE POLITICIAN. We are going to watch politics because the politician is in it. We do not ever again wish to have to come to him for aid, and to trust to his lies. We realize that as a speech maker he is one thing, as the 'friend' of an industry another. We are organizing to keep him in line."

And just that much should the American industry be "in politics."

Let us "organize politically"—not as an adjunct of any one party but TO KEEP WATCH ON ALL OF THEM.

The Man Who Made Yankee Features Possible

J. Parker Read, says THE MIRROR, is about to leave Los Angeles for New York.

Mr. Read, we are further informed, is the producer of the new Louise Glaum films, and he will come to New York to make final arrangements for their marketing.

About seven years ago a young man walked into the old Imp Studio with—an idea.

Which was sufficient, because Carl Laemmle then as now welcomed the Idea Man!

This young man had an idea for a "submarine picture." That wouldn't mean much in the life of a film producer to-day, but seven years ago a submarine had never been pictured in films.

Carl Laemmle wouldn't let a novelty like that get away from Imp. He paid the youth his price and told him to fetch along his tame sub.

The youth instead fetched a company of Imp players to some port where a U-Boat was awaiting his call.

I think they called the picture "At the Bottom of the Sea."

The big thing is that it was intended for one-reel release, for that was the prevailing "length" of the time.

But the youth had shot many reels of footage.

It wasn't possible to squeeze them down to the desired "single."

P'raps the young man had done it on purpose!

At any rate, he insisted that the subject couldn't be "gotten down" to less than a couple of reels.

So out went one of the industry's first two-reelers—yes, slam bang direct to the exhibitors!

Carl Laemmle and Bob Cochrane stuffed cotton into their ears in anticipation of the explosion.

But it didn't happen. The exhibs showed the film. Yes, and most of 'em wrote encouraging notes to Carl, like this: "Great stuff, that BIG FEATURE. Was afraid to put on SUCH A LONG FILM at first, but my audience ate it up. Give us some more like it!"

The two-reel film was established. Quickly came the five.

The youth was J. Parker Read.

Producer of Glaum Features is one tag for him, Pioneer of THE Feature another!

Why Baseball Over Films?

Cochrane says: "The newspaper editor is smart enough to know that more millions of people are interested in moving pictures than are interested in baseball or any other entertainment or sport."

Then IS the editor smart?

If he knows that "More millions are interested in moving pictures" than baseball attracts, why does he give a page to baseball news to each column he hands the pictures.

Is it smart business?

Now, don't say that the "poor quality" of movie press stuff is to blame. The editor doesn't place the movie in the position that plain business sense suggests. The proof is that he doesn't wait for press stuff for his BASEBALL page. He assigns writers who create news and views.

On the other hand, the movie "news staff" is a so-called editor, who usually is an advertising solicitor who runs—in as limited space as possible—items about the films appearing in the theaters that advertise with him.

"Baseball" gets a solid page that is its own to fill up. When news won't do it, cartoons are made to help out.

There is no alibi for the newspaper editor.

Unless it is that he PREFERS to give less consideration to the enter-

tainment in which "more millions of people are interested." Of course, that's his privilege.

BUT you wouldn't call THAT "smart!"

Withholding the Square Deal

A Boston correspondent, in the exchange business, sends me a story of his experiences that excites 100 per cent. Old Exhibitor sympathy.

He shows that the square deal is lacking. I believe his account, because it has the ring of sincerity in it. The writer admits that in his first job with an exchange he "fell down." So he asked to be allowed to sell. Here he seems to have made good.

He was right in line for promotion. His chiefs could not reward him (a copy of a note they sent him shows they had it in mind) because the "flu" had cut their activities down, but at the first sign of an awakening they were going to create a position, and he was to be placed in it.

Sure enough the position came into being—and a relative of one of the stockholders got it! And since my correspondent had "seen this happening throughout the business" he—chucked the business! Now he's in "a line where results may go to a man's credit."

To be sure, the Relative Nuisance has become pretty rank in the picture game.

It does discourage AND RENDER INEFFICIENT the man in the ranks.

Wonder if Fred Warren had this evil in mind when he said: "Out in the field we have sought to find a new kind of men for the motion picture business—men chosen from other big industries instead of just film-sellers."

"We reward our successful men out in the field. We do not 'police' them to make them unhappy."

"We try to work under the Charles A. Dana policy of 'Use Your Own Judgment.' We would rather have our salesmen develop their own initiative than to have to supply it from New York."

"We hold our men who make occasional mistakes, but we drop our men who make mistakes and try to cover them up. We make managers out of our successful salesmen, and there are plenty of other bigger openings for men who show real selling ability."

"WE DO NOT DESTROY THE INCENTIVE OF OUR MEN by bringing in highly-paid outsiders to get the bigger positions above them. We have man power because our men and ourselves have made it."

In the long run the Warren kind of concern wins.

The firm that ignores the simple rules of good business will not endure permanently.

Because so many film firms DO IGNORE such rules, the lettering on movie office doors is ever-changing.

The picture business is radically different from others in dozens of ways. But it is no different in that if it withholds the Square Deal from its workers, the responsible parties must suffer.

Relatives are nice to have, but not to go butt for!

FAIRBANKS, HART, CHAPLIN, PICKFORD AND GRIFFITH IN NEW FILM COMBINE

Plan to Produce and Distribute Own Pictures, But Decide Against Breaking Existing Contracts

THE day of big combines in the motion picture industry is not yet past, and even the so-called old-timers, directors and players, are not above taking a wallop at the distributor.

News comes from Los Angeles that four of the most prominent stars in the film world—Douglas Fairbanks, William S. Hart, Charlie Chaplin and Mary Pickford—have banded together to produce their own pictures, with David Wark Griffith as director general. This may mean a number of things, but it certainly does not mean any bed of roses for existing distributing agencies.

Big Merger Rumored

Peculiar significance is attached to this celluloid bombshell by reason of the fact that at the time the announcement was made there was in session at Los Angeles a conference of producers who plan to form a syndicate for picture distribution so that one exchange in each city would handle all films, instead of each producing firm supporting its own office in each place. This, coupled with the rumor that Famous Players-Lasky and the First National Exhibitors' Circuit are about to merge, seems to be reason enough for the action by the big five of filmdom.

Chaplin and Miss Pickford are at present producing their own pictures and releasing through the First National Exhibitors' Circuit. Hart and Fairbanks are on the Arcraft program and release through Famous Players-Lasky.

Because of existing contracts, it is not likely the new combination will become active before next fall. Fairbanks' contract with Famous Players-Lasky will expire in March, and Griffith's contract with Arcraft still has a few months to run. Miss Pickford's contract with First National called for three pictures, and it is said that Chaplin claims his contract with that organization is void now.

Arranges Honeymoon

James D. Williams, president of the First National, went to Los Angeles a few days ago to arrange for Chaplin's trip abroad, which was to be the comedian's belated honeymoon with his bride, who was formerly Mildred Harris. The First National officer took with him a large bonus check for Chaplin, as an addition to the \$1,000,000 emolument he is to receive for his year's work.

Following the signing of the agreement to become part of the all-star combination, however, Chaplin is understood to have cancelled his European trip, reopened his studio and speeded up on the production of the six pictures he still has to make for First National. In spite of his alleged claim that his contract is void, it is understood that he will make no effort to violate its terms, it having been thought by all members of the combination to be inadvisable to break any existing contracts to further their project.

Forecast of the combination was contained in despatches from Los Angeles two weeks ago concerning the termination of Fairbanks' contract with Arcraft in March. It was stated that an army of distributors and representatives of distributors had descended on the City of the Angels and were camping on the trail of the gingery Douglas. They held out tempting offers, but he didn't fall. Later it was announced by Business Manager John Fairbanks that Douglas had something up his sleeve in addition to his trusty right arm, and John predicted that within a few days things would just "naturally bust" loose. And they did.

Whatever may or may not be in the wind, the fact that the five highest salaried celebrities of the film world are now combined seems to indicate the biggest development of recent years.

Remake British Films for American Machines

One trouble which Montreal theaters have come up against in their efforts to meet the growing demand for British films is that the projecting machines and other apparatus are all of American make, and the British reels in many cases require special sizes and makes of appliances which are not obtainable in sufficient quantity, and the introduction of which in any case, would mean expensive duplication.

It is understood, however, that steps are being taken to have the films of certain British companies produced in a size and style that can be shown by means of American apparatus.

Pastor for Sunday Films

Rev. Harry McCready is a believer in Sunday pictures for the advancement of church work, and the showing of them at Congregational church shows the public approval of the new move.

Films Discussed at Board of Review Luncheon

The tenth annual luncheon of the National Board of Review was held at the Hotel McAlpin on Saturday, Jan. 18. Nearly 200 members of the Review and National Advisory Committees met with the Board of Governors, Mr. Lester F. Scott presiding.

Mayor Peters of Boston was represented by John F. Casey, Commissioner of Licenses.

Henry E. Jenkins, District Superintendent of Evening Schools in New York City, made an address upon the effect of motion pictures on general education.

Anita Loos spoke of some interesting examples of her personal experiences while working with Douglas Fairbanks.

Dr. Everitt D. Martin, who is delivering a course of lectures on

"Democracy in the Light of Psychology" at Cooper Union, spoke on public opinion in its relation to motion pictures.

During the discussion which followed the addresses, Dr. Talcott Williams, a member of the Board's National Advisory Committee, in speaking of motion picture production, said "To me the subject is nothing, the treatment is everything."

URGE FILM FIRE GUARDS

Underwriters Want Laws for Better Storage Precautions

Possible repetitions of motion picture film fires throughout the country, in which lives have been lost and much property destroyed, have been warned against in a report on the industry issued by the Engineers of the National Board of Fire Underwriters.

Instances were cited in which "practically all recognized safeguarding features in connection with the storage of films were utterly safeguarded." The enactment of laws prohibiting the further printing of motion pictures upon nitro-cellulose films was urged.

General directions were given to producers how to minimize danger from fire and explosion.

WORLD CELEBRITIES ON SCREEN TO AID THEATER FOR WOUNDED

David Belasco, Cyril Maude, David Bispham and Julia Dean Among Famous Personages Who Act in Films for War Relief Work

AMERICA'S foremost stage stars who have heretofore refused to act for the camera, and many screen favorites are featured in a series of twelve two-reel photoplays produced by the Stage Women's War Relief to be released shortly. Five productions have been finished and the remainder will be completed within a few weeks at the Estee Studios.

The Stage Women's War Relief has secured permission from the Government to erect and maintain a theater in the Grand Central Palace, New York, where Debarcation Hospital No. 5 is located and to provide funds for this theater the series of films is being made.

Belasco in Film

David Belasco, who has declined many motion picture offers, is featured in one of the productions, and he assumes the role of a theatrical producer, building a play and a star in the film. The tentative title for the Belasco production is "A Star Over Night" and prominent in Mr. Belasco's support are Edwin Martindel, Bruce McRae, Hamilton Revelle, Elizabeth Risdon, Hilda Spang, Gladys Morris, Kathleen Nesbit, and Mrs. Nate Rothschild.

"Fighting Mad" is the temporary title for the second photoplay, featuring Maclyn Arbuckle. This film is adapted from a story by Samuel Hopkins Adams and in support of Mr. Arbuckle are Percy Haswell, J. J. McGraw and Dana de Harte, a well known aviator. The third film

DRAMATIC MIRROR

THEATER MEN SEEK INFLUENZA REBATES

Indiana Exhibitors Declare State Should Reimburse Them for Loss Through Closing

Indiana Theater owners who suffered under the closing orders of health officials during the influenza epidemics, along with other business men whose shops were closed, are watching with interest a bill that has been introduced in the Indiana state legislature by Representative Southard, which would give business houses and theaters the right to recover loss sustained by closing orders from the governmental unit whose health officers ordered such closing.

Representative Southard takes the position that the state reimburses farmers for cattle destroyed in preventing hoof and mouth and other infectious diseases, and likewise aids property owners who are damaged by river floods, and he contends there should be no logical reason why the state should not bear the expense caused by closing theaters or business shops.

Schulberg and Abrams Soon to Tell Plans

A. B. Schulberg and Hiram Abrams, have arrived in Los Angeles, expect to be able to announce their plans within a few days, including the signing of stars.

completed features Cyril Maude, supported by Violet Heming, Capt. Fred Lloyd, Mrs. Samuel Harris, David Bispham, Mrs. Charles King, and Louise Closser Hale. Katherine Kavanaugh provided the story for the Cyril Maude film which has a title, "Winning His Wife."

Nance O'Neill is featured in the fourth film which is entitled "The Mad Woman." The story was written by Howard E. Miller. In support of Miss O'Neill are Alfred Hickman, Tyrone Power, Mrs. Mathilde Cottrelly, Paul Gilmore, Master Ben Grauer and Tamara Swirekaya and quartette of Russian dancers.

"An Honorable Cad," by Frederick Arnold Kummer, is the fifth production, to be completed. This film features no particular star but its cast is made up of stage players who need no introduction, Yvette Guilbert, Edmund Breese, the late Sheeley Hull and Julia Dean.

Washington Corp. Pays Debts

Announcement is made by F. K. McBroom, receiver of the Washington Motion Picture Corporation, that the first complete film turned out of the Spokane studio has been sold to an Eastern distributing company on a contract price of \$30,000 cash and a percentage of future earnings. The sale will easily wipe out all debts of the corporation and give it sufficient capital on which to resume operations. "Fool's Gold" is the title given the first picture in which Mitchell Lewis is starred.

GOVERNOR SMITH NOT EXPECTED TO APPROVE FILM COMMISSIONER BILL

Industry Understands He Opposes Creation of Any New State Controlling Organization as Needless Expenditure of Money

GOVERNOR SMITH made it plain that he would not consider the creation of any more state departments, when on Jan. 16 he sent a message to the Legislature urging the passage of a bill for the purpose of abolishing the department of Narcotic Drug Control which was established under the Whitman administration at an enormous expense to the state. Governor Smith says there is nothing for this Drug Control department to do, that cannot be done by the State Department of Health.

Consequently it is fair to assume that Governor Smith will decidedly oppose the bill introduced Jan. 15 by Assemblyman Brush designed to create a state department to regulate, supervise and excessively tax those engaged in the motion picture business. The formation of an additional department for this purpose is considered equally useless and as unnecessary as the department the Governor hopes to abolish.

Tax Now Too Heavy

All branches of the motion picture industry are being taxed now in one way or another, and to add to this would place a burden unjustified on the motion picture men.

A few years ago when the Wheeler Investigating Committee was ap-

pointed to probe the motion picture business, it reported after a thorough investigation, to the Legislature, that the conditions it found would not justify any additional tax, and the report specifically stated that the exhibitors of motion picture films were struggling for an existence because of the increased cost of film productions, the heavy expense of keeping their theaters up to modern standard, and their inability to increase their admission prices sufficiently to offset the high cost of film products.

Big Salary Provided

The Brush bill creates a department of motion pictures, headed by a commissioner, appointed by the Governor with the consent of the Senate, at a salary of \$7,500 a year.

It is similar to the bill introduced two years ago, which carried out the recommendations of a special legislative committee after it investigated the motion picture industry. This measure was passed, but was vetoed by Governor Whitman.

Under the proposed bill all producers, distributors, exhibitors and operators are to be licensed, and the commissioner would censor all films. The license fee on each film would be \$5, with an additional producer's tax of \$2 for every positive produced.

New Yorker Wins First Prize in Booking

A remarkable record of bookings is indicated in the announcement by the Division of Films of the Committee on Public Information of the result of the prize contest engaged in by exchange managers and salesmen of the World Film Corporation in bookings for "America's Answer," the second official United States War Picture.

The exchange manager's prize is awarded to George J. Schaefer of the New York office; the salesmen's prize goes to Ben S. Morgenroth, also of the New York office.

Mr. Schaefer will receive a green gold case, full-jeweled, open-face watch, inscribed with his name and with the words "Managers' Prize, 'America's Answer' Contest, 1918—Division of Films." The prize to Mr. Morgenroth is a solid silver cigarette case similarly inscribed.

Douglas Fairbanks to Aid Government Through Film

Douglas Fairbanks has received telegrams from Joseph Tumulty, secretary to the President, and Frank Wilson, national director of Liberty Loan Publicity, asking him to begin the construction of a film to be used as Liberty Loan propaganda to stem the tide of popular criticism which the telegram says amounts to a "storm of attack" against the national administration. It is suggested that Mr. Fairbanks assume the role of the "official foolkiller" in the picture and proceed to "wallop" the critics.

Mr. Fairbanks has agreed to undertake the job.

Propaganda Films of The Committee to Continue Until July 1

Mrs. Gertrude Luce, one of the executives of the Social Hygiene Division of the War Department, announces that the production of propaganda films will continue until at least July 1 and that Lieutenant Edward H. Griffith, formerly a director of the Edison forces, will continue in the capacity of director and chief scenario writer. His next film will be a sequel to his "Fit to Fight." The new picture is called "Fit to Win."

FLU AGAIN STRIKES NORTHWEST TOWNS

Small Communities Say They Will Close Business Places

The flu in the Northwest is again attracting the attention of county and city officials. In Seattle, the theaters and movies have not been closed down as was at first expected, but the cases have been quarantined. In the small towns it seems the officials do not know how to cope with the situation and think they will become popular with the citizens if the theaters are closed.

Some small communities have announced that they will not allow any one to enter them and that each store must be closed, customers to buy the goods through the store windows.

Manager Koepel of the World Films in the Northwest territory recognized this fact and introduced a motion at the last meeting of the Northwest Film Board of Trade that its attorneys should wire to Dr. R. S. Copeland, Commissioner of Health, New York, for his observations. These observations, together with his letter to the National Association of the Motion Picture Industry, have been printed, and the salesmen of each organization are showing the small town doctors the findings of the New York board.

H. B. Warner Will Return to Screen

H. B. Warner will return to the screen, as the result of an unusually promising contract which the famous star signed this week with Jesse D. Hampton. He has arranged to appear in a series of eight "strong men" features, to be directed by Mr. Hampton at the Brunton studios on the coast, and distributed by the Robertson-Cole Company and the Exhibitors' Mutual.

Beeman in London Post

Marcus A. Beeman, former assistant director general of the Division of Films of the Committee of Public Information, has been appointed European manager for the Robertson-Cole Co. He is to assume his new duties immediately.

GOLDWYN FORCES NOW HARD AT WORK

Pauline Frederick, Mabel Normand and Mae Marsh Rushing Their Pictures

Six Goldwyn companies are at work in Los Angeles.

The first story Pauline Frederick will do will be a film version of a novel by Cosmo Hamilton, with Hobart Henley directing. Mae Marsh has completely recovered from her recent nervous breakdown, and will begin work on a story entitled "The Slightly Show Girl," with Larry Trimble directing. Mabel Normand is to finish "Sis Hopkins" this week, and without giving herself any vacation, will start filming a famous comedy drama of the stage. W. Christy Cabanne has been engaged as her director.

"Daughter of Mine," by Hugo Ballin, is to be Madge Kennedy's next picture. Tom Moore is shortly to commence a new picture, the name of which is not ready for announcement. Will Rogers will soon be on his way West to make Goldwyn pictures, and Geraldine Farrar has written Mr. Goldwyn she will finish operatic engagements about the middle of April and expects to be ready for work the beginning of May. It is quite likely her husband, Lou Tellegen, will accompany her West.

Mrs. Florence Beresford Seeks Divorce

Mrs. Florence Miller Beresford, a motion picture actress of Providence, R. I., has filed suit for divorce in that city, against Arthur H. Beresford, on officer of the British army, and brother of Lord Decies, who is now in London. Cruelty is alleged. The suit was filed in the Superior court for Providence county.

Mrs. Beresford has won considerable success as a motion picture actress, her principal role being that of the Czarina of Russia in "Rasputin." It is understood that the case will not be contested.

Women and Churches Oppose Sunday Movies

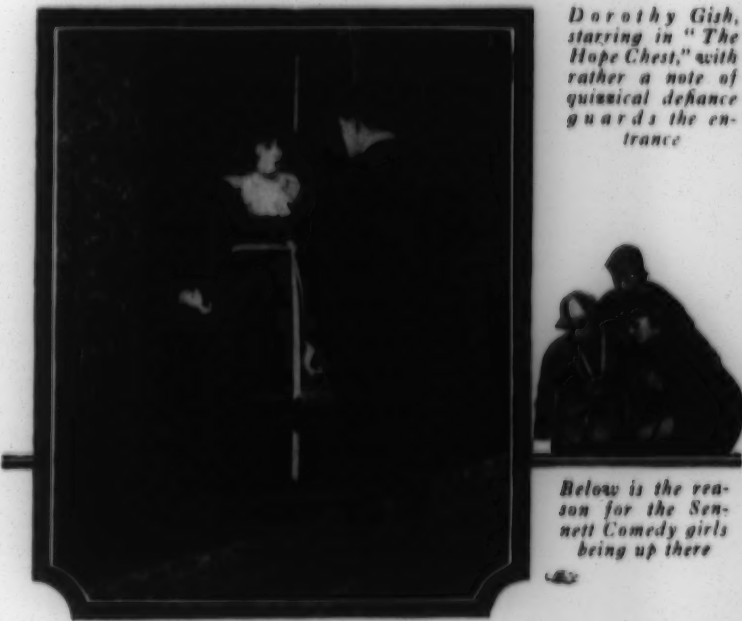
The Indiana state senate soon will decide what action it will take in regard to the moving picture show bill which was vetoed by Governor James P. Goodrich in the 1917 session.

It is likely that the new bill, which would include some form of state censorship, will be introduced in substitution of the old bill. Church federations and women's organizations in the state are preparing to fight any move to legalize Sunday movies. In the larger cities the sentiment appears to be in favor of the Sunday shows, but in the smaller towns there is more opposition.

Capital Film Ready To Book Two-Reelers

With half a dozen exchanges now open and doing business, and the release date of the first two-reelers set for Feb. 3, the Capital Film Co., Inc., is now in position to furnish exhibitors with short subjects, according to Ike Schlank, president and general manager.

Among those who will assist Mr. Schlank are J. E. Willis, general representative; Isidore Schlank, special representative, and J. R. Lurain, publicity manager.





THE PICTURES' FIRST SHOWING REPORTED From Every Part of the Country

BY WIRE

Just Before
Going to Press



"All of a Sudden Norma" (Mutual—Bessie Barriscale)

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comments: "Barriscale not popular."

NAT'L BOARD OF REVIEW REPORT

Entertainment.....Good
Dramatic interest.....Fair
Atmospheric value.....Good
Setting.....Good
Acting.....Good
Technical handling.....Fair
Coherence.....Fair
Costuming.....Good
Photography.....Good
Quality.....Fair

SYNOPSIS OF STORY

Norma is a daring and adventure loving girl, who, upon finding herself without funds, pretends she is married to Van Zeldt. At a house party she makes a bet—which she wins—which puts her on the trail of the man who had ruined her father. This man so admires her courage that he finally makes restitution for his wrongs, and settles up old accounts. Then Norma is left free to marry his nephew, whom she truly loves.

"The Common Cause"

(Vitagraph—Herbert Rawlinson,
Sylvia Breamer)

WIRE REPORTS—CENTRAL

Box Office Value.....Good
Exhibitor Comments: "Splendid combination of thrills and laughs."

NAT'L BOARD OF REVIEW REPORT

Entertainment.....Good
Dramatic interest.....Good
Atmospheric value.....Excellent
Setting.....Excellent
Acting.....Good
Technical handling.....Good
Coherence.....Good
Costuming.....Good
Photography.....Excellent
Historical.....Good
Quality.....Good

SYNOPSIS OF STORY

"The Common Cause" begins with the betrayal of Belgium and the entrance of the Allies into the world war. Its romantic theme concerns Irvin Palmer, and his wife, Helene, and her admirer, Wadsworth. When America enters the war, Palmer enlists and Helene does Red Cross work. Then Wadsworth joins the army, too. It is the realization of the serious things of life that brings about a change in Helene and Wadsworth, who renounce their former affections, and finally Helene and Palmer are happily reunited, after the war.

"When a Man Rides Alone" (American—William Russell)

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comments: "Usual western stuff."

The Values—Great, Good, Fair and Poor —Are an Exact Average, the Same Terms Being Used in All Wires to Us

NAT'L BOARD OF REVIEW REPORT

Entertainment.....Slight
Dramatic interest.....Poor
Atmospheric value.....Fair
Setting.....Fair
Acting.....Poor
Technical handling.....Poor
Coherence.....Poor
Costuming.....Good
Photography.....Poor
Quality.....Poor

SYNOPSIS OF STORY

Captain Bonfire is chief of a band of Texas Rangers. While escorting a mule-back shipment of gold, he and his rangers are attacked by outlaws and for a while the outlaws win the battle. Bonfire seeks refuge with an old Mexican ranger and his daughter. There he is mistaken for an outlaw. Later he proves his real worth to the girl—whom he has come to love—defeats the outlaw gang, and all ends well.

"The Sea Waif"

(World—Louise Huff)

WIRE REPORTS—SOUTH

Box Office Value.....Poor
Exhibitor Comments: "Huff has lost caste."

NAT'L BOARD OF REVIEW REPORT

Entertainment.....Fair
Dramatic interest.....Fair
Atmospheric value.....Good
Setting.....Good
Acting.....Average
Technical handling.....Good
Coherence.....Clear
Photography.....Good
Quality.....Rather weak story

SYNOPSIS OF STORY

Nancy Potter lives with her father, who is the leader of a band of water-front thieves. One day, while being pursued by a drunken seaman, whom her father favors, she is rescued by Caton, who has come to the fishing village to recover his health. At first he does not reciprocate Nancy's love for him, but later he learns of her true worth, and of the shallowness of his former sweetheart, and he asks Nancy to marry him. Nancy is further made happy through the discovery of her real father, from whom she had long been separated.

"Day Dreams"

(Goldwyn—Madge Kennedy)

WIRE REPORTS—CENTRAL

Box Office Value.....Fair
Exhibitor Comments: "Good picture for family theater, but too mild for downtown theater."

WIRE REPORTS—SOUTH

Box Office Value.....Good

Exhibitor Comments: "Star charming as ever."

NAT'L BOARD OF REVIEW REPORT

Atmospheric value.....Excellent
Setting.....Delightful
Acting.....Sincere
Technical handling.....Good
Coherence.....Convincing
Costuming.....Excellent
Photography.....Excellent
Quality.....Good

SYNOPSIS OF STORY

Primrose, a country girl, has lived so much alone that she has peopled her empty world with the knights and fairies of her story books. She disdains the commonplace suitor who comes a-wooing, and tells him that she is waiting for the White Knight. The White Knight comes, but he is the tool of the rejected suitor, who plans to be revenged upon Primrose by shattering her dreams; but her fairy friends are faithful to their queen, and day dreams become pleasant realities.

"The Call of the Soul"

(Fox—Gladys Brockwell)

WIRE REPORTS—SOUTH

Box Office Value.....Good
Exhibitor Comments: "Star does excellent work."

SYNOPSIS OF STORY

"The Call of the Soul" is another version of the sex story which tells how a young mother's love for her nameless child finally wins the confession of her betrayer's guilt, and the forgiveness of her husband from whom she had concealed her unfortunate past.

"His Parisian Wife"

(Arctcraft—Elsie Ferguson)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Ferguson good drawing card." "Very interesting drama."

WIRE REPORTS—CENTRAL

Box Office Value.....Good
Exhibitor Comments: "Excitement enough for anyone."

NAT'L BOARD OF REVIEW REPORT

Entertainment.....Amusing
Dramatic Interest.....Good
Atmospheric Value.....Excellent
Setting.....Excellent
Acting.....Good
Technical Handling.....Good
Coherence.....Fair
Costuming.....Good
Photography.....Good
Quality.....Good

SYNOPSIS OF STORY

Fauvette is a French girl who falls in love with a New Englander.

When they are married she goes to the states to live, and there her life is made miserable by her disapproving in-laws, for her French manners and clothes shock their sensitive New England spirits, and her husband has taken to drink. So Fauvette leaves him, and later on becomes a great success as a writer. Then she and her husband meet again and he, having reformed, wins her love and all ends well.

"The Divorcee"

(Metro—Ethel Barrymore)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Barrymore attracts special audience of her own." "Interesting story well told."

NAT'L BOARD OF REVIEW REPORT

Entertainment.....Good
Dramatic Interest.....Good
Atmospheric Value.....Good
Setting.....Good
Acting.....Excellent
Technical Handling.....Good
Coherence.....Good
Photography.....Good
Quality.....Good

SYNOPSIS OF STORY

Betsy O'Hara marries Lord Frederick Berolles to please her parents and makes herself desperately unhappy. It does not help any that Sir Paradine Fuldies, the man she would have married, but for his poverty, shortly comes into a fortune. In assisting her sister to recover some old love letters, she is surprised in the apartments of Robert Montgomery, and assumes the situation to save her sister's reputation. She is divorced, and sinks in the social scale. Lord Charles Mereston meets her at Monte Carlo, and falls desperately in love with her. Lady Mereston appeals to her brother, Sir Paradine, and Betsy resents the interference, but sends the boy about his business through an ingenious device, and finds her reward in Sir Paradine's arms.

"The Light"

(Fox—Theda Bara)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Bara in one of her characteristic roles."

SYNOPSIS OF STORY

The so-called "wickedest woman in Paris" isn't really so wicked after all. She tries to enlist in the Red Cross, but none of the relief organizations can see her as an "angel of mercy."

One of her affairs is with a young Apache. But the love affair between the young sculptor and the "wicked woman" is really affecting. He sees in her an ideal model for a Madonna. Though blinded in battle he still keeps the vision in mind, and she poses for him. By running his fingers over her features he is able to reproduce in clay the face of his ideal woman.

"The Law of Nature"
(State Rights—David G. Fischer Productions, Inc.)

The Mirror—"Good propaganda picture designed to show the evils caused by confirmed alcoholics. Well presented and well acted story of the evils of drink. As a timely subject, this picture should prove big box office attraction."

Other trade papers—"Undisguised propaganda, but rather better than the average picture with a purpose in that the story holds most of the way."

"David G. Fischer proves that he is not only a producer, but a director, actor and author as well. He acts in all four capacities in 'The Law of Nature.'"

SYNOPSIS OF STORY

An artist, fast attaining fame, is dragged to the gutter because of whisky. His wife, helpless when cast on her own resources, is obliged to live with a woman of questionable character who has infatuated a young man. The boy's alcoholic excesses have sickened him of the life, and he returns to wed the girl who loves him. When his child is born he is informed it will always be a defective because he is an alcoholic. How four wretched lives are lived out to the end, makes an interesting story.

"Crown Jewels"

(Triangle—Claire Anderson)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Moderately good crook story."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Good

Dramatic Interest.....Sufficient
Atmospheric Value.....Good
SettingGood
ActingGood
Technical HandlingGood
CoherenceGood
CostumingGood
PhotographyGood
QualityGood

SYNOPSIS OF STORY

The monarch of one of the minor European kingdoms, fearful of the unrest in his country, sends his crown jewels to America. Mme. Levine, an adventuress, plots to gain possession of them, using for a tool Diana De Lille, a French refugee. Diana confides her suspicions to Kenneth Gray, a young American, and, though Mme. Levine imprisons Diana, Kenneth manages to frustrate the plans of the thieves, and gains Diana as his reward.

"Here Comes the Bride"

(Paramount—John Barrymore)

WIRE REPORTS—CENTRAL

Box Office Value.....Good
Exhibitor Comments: "A good comedy."

SYNOPSIS OF STORY

Frederick Tile, hounded by creditors, and believing his fiancée, Ethel, has deserted him too, falls in with a plan to marry a veiled woman who will divorce him at the end of a year, and settle upon him \$100,000. The marriage ceremony ended, Ethel enters the scene with a plan to elope with him—and troubles begin. But in the end the veiled woman's supposedly dead husband returns. Tile is free to marry Ethel and a happy conclusion is reached for all.

"Roped"

(Universal—Harry Carey)

WIRE REPORTS—SOUTH

Box Office Value.....Fair
Exhibitor Comments: "The usual western drama."

SYNOPSIS OF STORY

Cheyenne Harry, a wealthy westerner, needs a housekeeper, and his cowboy pals advertise for a wife. After receiving a communication from a girl living at the Ritz, in New York City, Harry travels East. He marries the society girl, but is treated as an outcast because of his rough manners. When the baby comes Harry is prevented from seeing it by the hard mother-in-law, who pretends it has died. The deep undercurrents of the tale are reached when Cheyenne tries to win his wife's affection and see his own baby.

"The Drifters"

(J. D. Hampton—J. Warren Kerrigan)

WIRE REPORTS—CENTRAL

Box Office Value.....Great
Exhibitor Comments: "No better play ever booked by me."

SYNOPSIS OF STORY

In an Alaskan hut are three men, Marston, Mears and MacLaren. Marston seeks forgetfulness, MacLaren gold, but Mears is a mystery. An intense hatred has developed between Marston and Mears. One night a girl comes to the hut. Sorrows has shaken her reason, but behind the clouded brain is a purpose that has driven her into the wilds. Eventually she recognizes Mears as the man whom she seeks to clear her brother of crimes of which he is innocent. Mears flees, after a terrific fight with Marston, but he is captured.

"Life's a Funny Proposition"

(Exhibitors Mutual Distributing Corp.—William Desmond)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "A light but pleasing picture."

SYNOPSIS OF STORY

Jimmie Pendleton invites his prospective mother-in-law, Mrs. Austin, and her daughter, Mary, to dine at his apartments. Mary's brother leaves a Belgian baby with Jimmy, planning to explain the hoax at dinner. But he is the victim of an auto accident. This, the baby, a pair of country cousins, another country cousin whom he is expected to marry, and other complications make an eventful evening for Jimmy, but he comes through with flying colors.

"The Great Romance"

(Metro—Harold Lockwood)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Lockwood in one of his best."

SYNOPSIS OF STORY

Rupert Danza, instead of being an American, is the kidnapped son of the King of Rugaria. The time has come for him to return to his native land and there lead the revolutionists in their plans to overthrow the monarchy. He refuses to go until he learns that Althea, his sweetheart, is going to Rugaria, forced by her parents to wed Prince Boris, heir-apparent to the throne. After many exciting experiences the King dies, Rupert renounces his throne, is elected first president of the republic and marries Althea.

BY WIRE TO DATE ON PICTURES PREVIOUSLY REPORTED

Adventure Shop, The, Vita.
And a Still Small Voice, Nat'l.
Beloved Impostor, Vita.
Border Raiders, Pathe
Cabaret Girl, Univ.
Code of the Yukon, The, Select
Danger—Go Slow, Univ.
Dub, The, Param.
Fair Enough, Pathe
For Freedom, Fox

Girl of My Dreams, Ex-Mutual
Go West, Young Man, Gold.

Gold Cure, The, Metro
Heart of Wetona, The, Select

Her Inspiration, Metro

Jane Goes a-Wooing, Param.
Light of Western Stars, U. P. T.
Little Women, Brady
Little Miss Hoover, Param.
Love In a Hurry, World
Midnight Stage, Pathe
Out of the Shadows, Param.
Poor Rich Man, The, Metro
Quicksands, Param.
Secret Garden, Param.

Silver King, The, Param.
Treat 'Em Rough, Fox
Under the Top, Param.
Way of a Man with a Maid, Param.
What Love Forgives, World
Who Cares? Select
Wife or Country, Tri.
Woman, Tourneur

(East) **Good**—"An interesting story." "A beautiful star."
(East) **Good**—"Walthall does his usual excellent work."
(East) **Good**—"Fascinating story." "Child role well done by Leslie."
(East) **Good**—"Interesting story."
(East) **Good**—"Pleasing, but not unusual."
(East) **Great**—"A stirring story that appealed." (South) **Good**—"Strong picture."
(East) **Good**—"Murray is always picturesque and interesting."
(East) **Great**—"Reid always a favorite." (South) **Good**—"Fire production." "Reid popular."
(East) **Good**—"A picture that retains the interest throughout."
(East) **Good**—"Star always popular in my theater." (Cent) **Good**—"A good role for Farnum." (South) **Great**—"Farnum popular."
(East) **Good**—"A pleasing story and star."
(East) **Great**—"A comedy that greatly pleased." (Cent) **Great**—"Capacity business." "Fine story well done." (West)
Good—"Patrons say it is good." (South) **Good**—"Very good picture."
(East) **Good**—"Dana can be counted on for good houses."
(East) **Great**—"An appealing story well portrayed." (Cent) **Great**—"Talmadge always good attraction." (South)
Great—"Best role star has had."
(East) **Great**—"Allison in a charming romance." (Cent) **Good**—"Allison gaining following." "Picture met with approval." (South) **Good**—"Fairly good picture." "Nothing unusual."
(East) **Good**—"Martin in a delightful comedy-drama." (South) **Good**—"Martin good." "Very good play."
(Cent) **Great**—"Picturesque story." "Farnum popular here."
(East) **Great**—"As fascinating to young and old as the famous Olcott book."
(East) **Great**—"Clark at her best." "Popular local favorite." (West) **Good**—"Good entertainment."
(East) **Good**—"These stars draw very well."
(East) **Good**—"Keenan can be counted on for good houses."
(East) **Great**—"Gripping heart interest story." (South) **Good**—"Frederick good." "Not much of a play."
(East) **Great**—"An appealing story." "Well done."
(West) **Good**—"Good drawing situation." "Dalton's acting splendid."
(East) **Great**—"Lila Lee in a delightful drama." (Cent) **Good**—"Good story and star." (South) **Good**—"Clean, wholesome and interesting."
(East) **Great**—"Promises to equal fame of stage drama." (South) **Good**—"Notable photoplay with powerful appeal."
(East) **Good**—"One of the best Mix pictures." (West) **Good**—"Thrilling story." (South) **Good**—"Very good picture."
(East) **Great**—"Popularity of star packed house."
(Cent) **Great**—"Washburn great local favorite." (West) **Good**—"Quite good, but nothing remarkable." (South)
Good—"Excellent picture."
(East) **Good**—"Good modern story."
(East) **Great**—"Society story that appeals."
(East) **Fair**—"Pictures of this type seem to be dropping off in my theater."
(East) **Great**—"Magnificent production." "Intense story."

SCREEN PLAYS AND PLAYERS

ADOLPH ZUKOR AGAIN HEADS CORPORATION

Famous Players-Lasky at Annual Meeting Names Whitmarsh and Irwin Directors

THE third annual meeting of the Famous Players-Lasky Corporation was held in the office of the company at 485 Fifth Avenue, Jan. 14. In the absence of Adolph Zukor, president, Jesse L. Lasky, first vice-president, presided. The report submitted by Arthur S. Friend, treasurer, showed the corporation to have attained the strongest and soundest financial condition recorded in its history.

The stockholders re-elected as directors to serve for a term of four years were Arthur S. Friend, Elek J. Ludvig, Emil E. Shauer, Eugene Zukor and Walter E. Greene. Two vacancies in the directorate, caused by recent resignations,

were filled by the election of Walter W. Irwin, formerly of Vitagraph, and Theodore F. Whitmarsh, vice-president of Francis H. Leggett & Company. The directors re-elected the officers of the past year, with the exception of Hiram Abrams, who retired from a vice-presidency. They are: Adolph Zukor, president; Jesse L. Lasky, first vice-president; Arthur S. Friend, treasurer; Cecil B. DeMille, director-general; Frank A. Garbutt, Walter E. Greene and Walter W. Irwin, vice-presidents; Elek John Ludvig, secretary; Emil E. Shauer, assistant treasurer; Ralph A. Kohn, assistant secretary; L. S. Wicker, assistant secretary; Frank Meyer, assistant secretary.

UNIVERSAL RELEASES

Six Features Are Scheduled for Next Month

Six features will constitute Universal's feature release scheduled for February. On Feb. 3 will bring an Edith Roberts feature, "Sue of the South" from the story by Maud Reeves White.

Feb. 10 will bring two photoplays produced by Rupert Julian. One drama featuring Monroe Salisbury and Ruth Clifford and entitled "The Millionaire Pirate" has been adapted from the Hungarian novel of Emil Nyitray. The other, a Universal Special Attraction features Mary MacLaren, and is entitled "Creaking Stairs." Fritzie Brunette is featured in the Feb. 17 release, "The Sealed Envelope."

"The Rose of the Night" is the tentative title for the special attraction released Feb. 24, featuring Priscilla Dean. The second release scheduled for Feb. 24 is "The Little White Savage" which features Carmel Myers. The new Universal serial featuring Marie Walcamp and entitled "The Red Glove" will be released Feb. 17.

Carter De Haven and Wife in New Comedies

A comedy combination of note entered the field this week with the announcement that Carter De Haven, musical comedy and film star, and Flora Parker, his wife, had been signed by "Smiling Bill" Parsons for a series of two-reel comedies built on the "newly-wed" idea.

Francis Ford Plans Serial on South Sea Isle

After the completion of the serial, "The Silent Mystery," Francis Ford announces that he will make a fifteen episode lost treasure story of the South Sea Islands, and, unlike any other picture of the sort he will make it in the south, below the equator.

Cosmo Hamilton to Write for Olive Thomas

Contracts have been closed by the Selznick Picture Corporation which will insure for Olive Thomas a series of productions which the Company believes will be of unusual dramatic interest.

"Upstairs and Down," the first of the Selznick Pictures productions, is well known as it is based upon the play by Frederic and Fanny Hatton, successfully produced by Oliver Morosco. Another story which has been obtained for Miss Thomas is "The Spite Bride," a novel by Louise Winter. Probably the most important step taken by the Company, however, to provide Miss Thomas with suitable material, is a contract which has been closed with Cosmo Hamilton, calling for not less than three stories in the next year.

Fanny Ward in "Common Clay" for Pathe

Paul Brunet, Vice-President and General Manager of Pathe Exchange, Inc., that an intensive campaign will be made for "Common Clay," A. H. Wood's screen presentation in seven acts of Cleves Kinkead's Harvard prize play of the same name, starring Fannie Ward. It was directed by George Fitzmaurice.

The cast, especially selected to meet, in the smallest detail, the characters of the play include Easter Walters, Mary Alden, Helen Dunbar, W. E. Lawrence, Fred Goodwins, Andrew Arbuckle, John H. Cossar and John Barrows.

Julius Steger Busy

Julius Steger, director general of the International Film Service Co., Inc., is engaged at the Norma Talmadge Studio in directing the forthcoming B. S. Moss production of "Break the News to Mother." Pearl Shepard has the principal role in the production.

IS THAT SO! "THE FIGHTING ROOSEVELTS"

Doris Kenyon was taken ill with a mild attack of influenza upon the completion of the final scenes of her new picture, "Twilight."

Eve Unsell, scenario writer and director, addressed the Cinema Composers at Columbia University, Friday evening, Jan. 24.

Charles Ray is back at work in the new Ince studios at Culver City after being laid up for nearly a week.

Henry King has completed "Brass Buttons," his latest feature, starring William Russell, and is now busy cutting the film. King believes that

Tom Santschi has been in motion pictures nine years, and in that time has worked for only three companies—Selig, Goldwyn and National. He was with Selig eight years, and this record of employment with one firm is only approached by Charles Ray, who has been with Ince six years.

Y. E. Freeman, formerly general manager of Triangle, has been engaged by the Famous Players-Lasky Corporation as district manager of the Atlanta, New Orleans and Dallas exchanges.

Gloria Swanson, who has been cast to play the leading feminine role with Bryant Washburn in his new Paramount picture just started by Donald Crisp at Hollywood, fell ill just at the beginning of the filming of the production, and Ann Little, who had just completed a picture with Wallace Reid was substituted.

Director Tom Terriss is busily at work on "The Lion and the Mouse," a five-reeler featuring Alice Joyce who is supported by Conrad Nagel.

Walter McGrail is severing his connection with Vitagraph to appear with Pathe.

Pearl White is taking a two weeks' rest before starting on her next thriller.

William B. Davidson, who until recently was a lieutenant in the field artillery, has returned to the screen under the Fox banner. He is appearing with Theda Bara in "Creation's Tears," soon to be released.

Helene Chadwick, Astra star, has announced her engagement to Lieut. William Wellman, of the aviation service.

Winfield Sheehan, general manager of the Fox Film Corporation, has been compelled to remain in the West longer than he intended, due to an attack of rheumatism which is confining him to his room at the Hotel Alexandria, in Los Angeles.

Jack Pickford became suddenly seriously ill while at work last Tuesday at the Brunton Studios on his first picture for the First National Exhibitors Circuit. He had to be rushed to the California Hospital, where he at once underwent an operation. He is recovering rapidly.

William N. Bailey, who recently completed a tour of the B. S. Moss vaudeville circuit in a sketch by Harry Sheldon, has signed a contract with the Betzwood Film Company.

Picturesque and Stirring Pic- ture of National Hero

Some time before he died Col. Theodore Roosevelt authorized a picturization of his life, his personal profits to go to the Red Cross and such other war funds as might be later designated.

Apparently knowing something of what can happen to the hero of a motion picture drama, the Colonel took the precaution to insist that the scenario should be prepared by trusted friends, and either delegated or accepted the nomination of Porter Emerson Browne and Charles Hanson Towne for this work.

The result of their joint efforts, combined with that of William Nigh, who was the director, is a picture called "The Fighting Roosevelts," shown this week at the Strand.

Nothing that concerns or in any way reproduces the high-lights of Colonel Roosevelt's career can fail to stab and hold the interest of an American audience. He was a genuine hero of the people.

Such scenes as they have selected Mr. Nigh has photographed and developed with excellent skill and a nice sense of the human interest which is both the real Roosevelt and the pictured Roosevelt charm. Beginning with the incident of his first and only remembered chastisement at the hands of his father, when his sister reported that "Teddy" had "bitted" her, the picture carries the ex-President through boyhood to his first venture in politics as an assemblyman; thence to the West to recover his health; back to the police commissionership of New York and finally, by way of the Secretary of the Navy's office, through the Spanish-American War and up to the Presidency.

It is, as one reviewer remarked, rather "a boy's life of Roosevelt," being picturesque and strenuous, heavy with historical captions and quite equal to stirring the imagination of any presidential timber that happens to be loafing around farm, village or city street corner.

The Colonel's critics will find much in it at which they would have poked fun were he alive to feel the sting of their sarcasm, and his friends are certain to regret that many of the biggest moments of his life have been passed by—notably his nomination by the Progressive Republicans in Chicago and his clearing the way for the Panama Canal.

But it is a good picture so far as it goes. The actors portraying the many-sided Roosevelt give amazingly good performances. BURNS MANTLE.

Alice Joyce Completes Film

Vitagraph's super-production, "The Lion and the Mouse," in which Alice Joyce is featured and which is announced for release Feb. 24, is practically completed. Director Tom Terriss is putting on the final touches.

METRO'S NEW EXPANSION POLICY

Picture Corporation Makes Broad Plans for Coming Year at Annual Meeting

AN enlarged policy, involving bigger and better productions, was decided upon at the annual meeting of Metro Pictures Corporation at the Hotel Astor this week.

At the stockholders meeting the following directors were elected: Richard A. Rowland, Joseph W. Engel, H. J. Cohen, Charles K. Stern, David Stönceman, E. H. Hulsey, James B. Clark, Joseph H. Tooker, James D. Rhodes. An arrangement was made for an amendment to the by-laws allowing an increase in the directorate of three members, and, anticipating this amendment, Maxwell Karger, W. E. Atkinson and J. Robert Rubin were selected. The following officers were elected: President, Richard A. Rowland; vice presidents, James B. Clark

and E. H. Hulsey; treasurer, Joseph W. Engel; assistant treasurer, Charles K. Stern; secretary, J. Robert Rubin.

Hoffman Plans Exchanges in Ohio

M. H. Hoffman, well known in Cleveland through his former connection with the Hoffman-Four-square exchange, was in town for a few days this week, when it was learned that he had taken over Nathan Hirsch's interests in the Pioneer Film Corporation. Hoffman said that he was looking over the Ohio situation, to see whether it was advisable to open an office for the direct distribution of his features.

"SATAN ON EARTH" LITTLE TRIPS TO THE STUDIO

Struggles of Evil One to Control Earth Shown in Film

The Gaumont Company has completed an artistic photodrama, "Satan on Earth," to be distributed through States right exchanges.

"Satan on Earth" is a drama of man's enlightenment, from the rise of the Roman Empire until the current time, when the United States proudly stands in the first line of the Christian nations.

Western Photoplays, Inc., Starts Work on New Serial for Pathe

Pathe's serial program for 1919 is now fully under way. Western Photoplays, Inc., has started work at its studio in the Bronx on a new fifteen episode serial to be distributed by Pathe. The tentative title of the new serial is "The Great Gamble," Anne Luther will be featured in the serial with Charles Hutchison.

Joseph A. Golden, President of the Western Photoplays, Inc., has written, and will direct the new serial.

Sherry Closes Deal

William L. Sherry, president of the Parex Film Corporation and head of the Sherry Service, announces closing of a deal with the Edgar Lewis Productions Company of New York for two big Lewis productions, "Calibre .38," a six-part picturization of the famous story of that title by Roy Middleton, and "The Troop Train," also in six reels, based on William Hamilton Osborne's novel.

"Woman" Breaks Records

Maurice Tourneur's production, "Woman," is not only smashing records for the sales of rights in the open market, but it is also able to record the unusual achievement of being played by the two leading first-run theaters of Baltimore, the Parkway and the New, the same week.

New Kerrigan Picture

The release date on J. Warren Kerrigan's newest J. D. Hampton production, "Come Again Smith," has been advanced to Feb. 10, it is stated by the W. W. Hodgkinson Corp.

When is a picture studio not a studio? On New Year's Eve, of course! Especially when there's a party on. There was a party on at the Brunton Studios, for instance—some party! No one ever guessed how like a fairy place a glass studio could look until he saw the Brunton glass studio all lit up, decorated with strings of colored lights, and peopled with pretty women!

There was Kitty Gordon, with her celebrated million dollar back all covered up in celebrated million dollar furs, because, truth to tell, the studio though beautiful to look upon, wasn't heated.

There was Bessie Barriscale, bright and pretty as ever. There was little Bessie Love—only you couldn't see Bessie at all at first—all you could see was about a million soldiers, except occasionally when she made a dash through and came up for air.

There was Dustin Farnum, all dolled up in his "moonlights," so you didn't know him hardly, especially as he hadn't on that magnificent cowboy tie and the scarf pin which an adoring cowboy had carved for him out of an elk's horn. And naturally there was Winifred Kingston, "Dusty's" leading lady.

Also there was Nazimova who came late with her handsome husband, because, of course, Nazimova was terribly in demand and had to attend half a dozen parties at least.

And there were Jack Pickford and Monroe Salisbury (Monroe wore a regularly actory fur-lined coat), and W. Lawson Butt and Priscilla Dean, Lillian Walker, Mrs. Robert Brunton, Mary MacLaren, and scores of others.

"Making a Nation Fit" Is Ready for Release

The fourth picture of the U. S. Series, the Government two-reelers released by the Division of Films and distributed through the World Film Corporation, will be released Feb. 3. It is entitled "Making a Nation Fit."

(Continued on page 184)



A modern Lorelei, Virginia Warwick of Paramount-Sennett comedies, yoo hoo-ing to passing sailors. She sometimes goes in the water, too.

The sands of the beach never grow cold, and apparently neither do Billy Parsons and some of the cast of "The Jellyfish" (Goldwyn).





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David Smith Is Going to Put Something Over

Taking advantage of a fortunate circumstance, David Smith, Vitagraph director, has accomplished one of the most difficult and novel scenes in picture production, that of portraying in a "flash" the childhood days of certain of the principal characters in the story, using children who look so much like the grown-ups whose early youth they are portraying that audiences, says Mr. Smith, are just bound to believe they are gazing upon the players as they looked in childhood.

But Maybe They Were Kid- ding Vincent

Vincent Coleman recently signed with Fox to play a juvenile lead opposite Miriam Cooper under the direction of R. A. Walsh. In his anxiety to make good, Coleman asked for a copy of the script in order that he might become familiar with the part. Mr. Walsh smiled, and said:

"I'll see if I can get one for you."

They told Coleman later that Mr. Walsh had never been known to use a script. If "they" weren't kidding Vincent, Mr. Walsh has something else to be famous for.

Opposite Alice Brady

Leslie Austin has been selected to play opposite Alice Brady in her next picture for Famous Players directed by Kenneth Webb. Austin's career started on the English stage several years ago. He is best remembered as Captain Edaston in George Bernard Shaw's "Great Catherine," supporting Gertrude Kingston, and also in "Queen's Enemies," one of Lord Dunsany's successes.

Wanted: Jobs For Two Hand- some Leading Men

Two handsome leading men, late members of the United States Army, viz., Norman Kerry and Wallace MacDonald, have returned to Los Angeles, and are negotiating for engagements. Kerry, it is understood, will probably co-star with one of the leading feminine screen luminaries.

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